

Saturday 7 November 2015

Amateur Photographer

New 42-megapixel Sony compact
We've already used the RX1R II. Find out what it's like



Passionate about photography since 1884

The best landscape images of 2015



TESTED

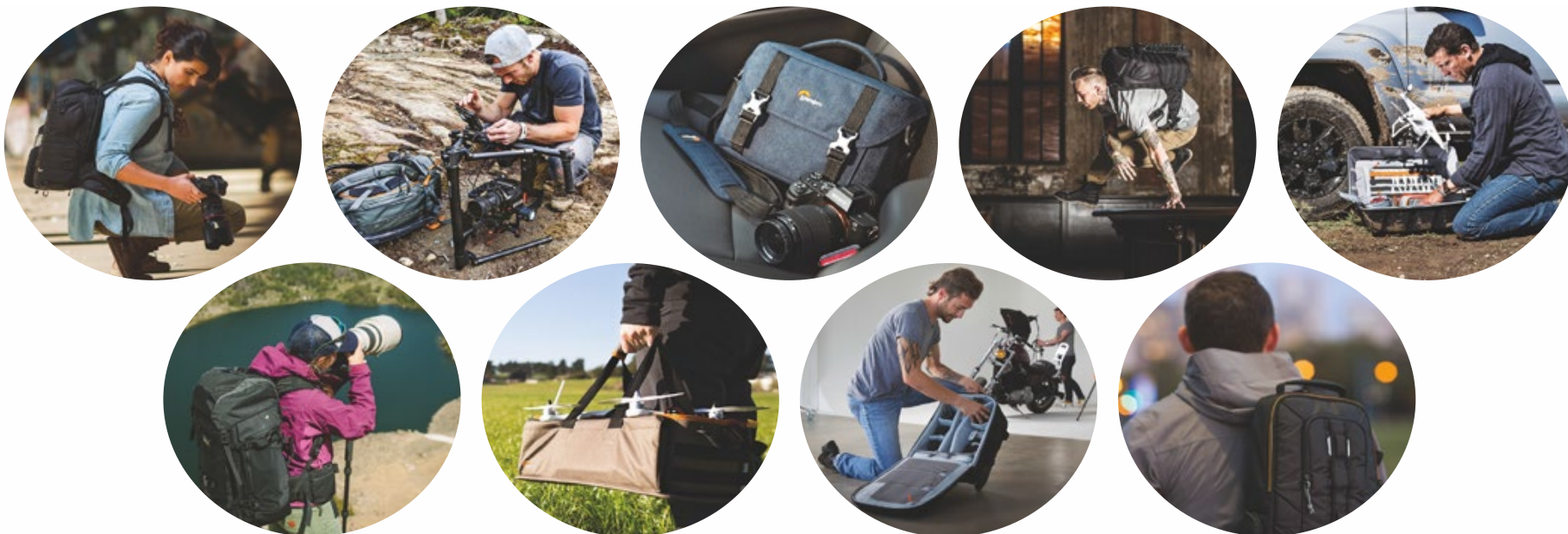
Canon EF 35mm f/1.4L II USM

We test the latest addition to Canon's premium range



How to photograph Britain's ruins
PLUS where to find them

PHOTOSHOP ADVICE Expert tips on making monochrome conversions



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Do you ever think we'll run out of landscapes to photograph? We always hear about queues at famous locations and views where photographers are literally lining up to plant their tripods in the well-worn ground. At what point will we have captured every nice view there is to be seen on this planet? There are still so many places unexplored by humans that I'm sure new vistas will present themselves for a while yet.

Even in our own backyards, well away from

the tripod grooves in the ground, new scenes present themselves daily. You only have to look at our favourite images from Landscape Photographer of the Year 2015 (on pages 24-29) to see how a unique outlook can make for a new landscape masterpiece, and how even familiar locations can look different as the light, weather and seasons change.

So keep taking amazing landscape images. Share them with us and perhaps even enter them in next year's Landscape Photographer of the Year. **Richard Sibley, deputy editor**

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ONLINE PICTURE OF THE WEEK

Sheep by Shen Stone

Nikon D610, 50mm,
1/1250sec at f/1.8, ISO 100

This image, from Flickr user and AP reader Shen Stone, was taken on a farm near Tring, Hertfordshire. It's a perfect example of how an image can convey atmosphere.

'I wanted to create a lonely, cold, and remote feeling,' says Shen, 'so I converted the final image to monochrome, then decreased the brightness, and increased the contrast.' It's also a particularly nice touch having the sheep so far away in the frame – it, again, emphasises the feelings of isolation and being alone. The split between land and sky is also well done, reminding us that there's something to be said for the inclusion of empty space within a frame.

If you'd like to see your images in print then send us your best shots by uploading them to our Facebook, Twitter, Flickr or website gallery.

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© SHEN STONE



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Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 22.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 22.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Sigma launches 'world first' lens

Independent lens giant Sigma has unveiled a 20mm f/1.4 lens, due on sale this month priced £849.99, hailing it as a manufacturing breakthrough. Billed as the world's first 20mm f/1.4 lens designed for full-frame DSLRs, the 20mm f/1.4 DG HSM will come in Sigma, Nikon and Canon lens mounts. It boasts a large double-sided aspherical lens, measuring 59mm in diameter. The 15-elements-in-11-groups lens has a minimum shooting distance of 27.6cm.



Pro printer unveiled by Canon



Canon's imagePROGRAF PRO-1000 printer is aimed at professional photographers and is due on sale in February. It can print up to A2,

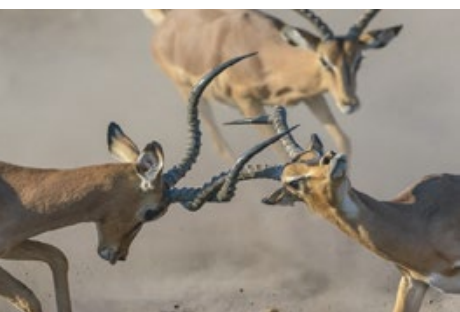
features a 12-ink pigment-based system and at 723x433x285mm will occupy less space than traditional large-format printers.

Limited-edition, ultra-slow film available

Lomo has teamed up with Kono! to release an ultra-slow film with an ISO of just 6. The Kono! Donau delivers one of the highest resolutions of any colour negative film, according to Lomo. 'Its atypically low speed makes it perfect for experimenting with long exposures of up to several minutes – day or night,' said Lomo. The film has no orange mask, so it produces daytime photos with 'extremely bluish tones'. £27 for a pack of three. Visit shop.lomography.com.



British woman wins title



Amateur photographer Barbara Stanley has been crowned Royal Society of Biology Photographer of the Year with a striking image of impalas locking horns. Barbara bagged the £1,000 top prize for her photo of two male impalas, captured at Etosha National Park in Namibia. The Young

Photographer of the Year was 17-year-old Oliver Tidswell, also from the UK, who won £500 for his shot of an alpine plant in India.

Fujifilm's 35mm lens and 1.4x converter

Fujifilm has launched a 35mm lens for its X-series cameras and a 1.4x teleconverter. The Fujinon XF 35mm f/2 R WR (£299) lens is designed to deliver the 35mm viewing-angle equivalent of a 53mm lens. The Fujinon Teleconverter XF1.4X TC WR costs £329. Both are due to go on sale in mid-November.



© JOE RAEDLE/BETTY IMAGES

WEEKEND PROJECT

Fireworks

With Bonfire Night falling on a Thursday this year, there's sure to be an abundance of firework displays all over the country this weekend.

The biggest events offer the best opportunities, with multiple fireworks exploding in the air at any one moment and lasting long enough to help you get a shot you're happy with. Don't discount smaller events though - just be prepared to work a little harder for a dramatic shot. Once you know where you're going, get there early to get a good position. Try for somewhere elevated and, if possible, with some foreground interest.



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BIG picture

Record rainfall hits South Carolina, USA leading to severe flooding

◀ Last month the American state of South Carolina found itself hit by record rainfall, a condition exacerbated by the devastating might of hurricane Joaquin. The unexpectedly severe levels of rain caused serious flooding, the scale of which can be witnessed in this image by photographer Joe Raedle. Officials expect the cost of the damage caused by flood waters to be in the billions of dollars. Here we see a home reflected in the surrounding water, the breached dams upstream from it having reached the state's densely populated areas. Seventeen people lost their lives and thousands more suffered power outages.

Words & numbers

The biggest cliché in photography is sunrise and sunset

Catherine Opie
American fine-art photographer
b1961

651

The average number of photos people in the UK store on their mobile phone

SOURCE: KODAK ALARIS



Pick an elevated position to get the most out of firework shots

1 Place your camera on a tripod, focus and then switch to manual so the camera's AF doesn't hunt while you're shooting. You'll also need to think about exposure – start by setting the ISO at 100 or 200 depending on your camera.

2 Look at setting an aperture between f/8 and f/11; you may need to experiment before setting the shutter in bulb mode. To reduce the risk of camera shake, use a remote release to trigger the shutter.

3 Start shooting as soon as the fireworks begin. Your first shot may be a bit of trial and error to get the correct exposure, but don't be fooled by the dark sky – with multiple fireworks going off it can be easy to overexpose the scene.


4 If your foreground is quite bright (perhaps you're shooting an illuminated skyline), you may want to use a piece of black card to gently wave along the bottom of the frame for part of the exposure.

GOTEMPY 2016/RICHARD PETERS



The winning image by Richard Peters. 'Shadow Walker' deftly illustrates the relationship between wildlife and an urban setting

Brit wins European Wildlife Photographer of the year

 BRITISH photographer Richard Peters has won European Wildlife Photographer of the Year 2015 with an image of a fox in his back garden.

Richard beat more than 17,000 entries with 'Shadow Walker', an image that also recently won the Urban category of Wildlife Photographer of the Year.

The photographer said: 'The image shows the shadow of an urban fox on its nightly patrols.'

'To give context... I placed the camera up high enough to show the neighbouring house, and using a 30sec exposure setting I also captured the stars in the night sky.'

'I didn't plan to include the upstairs light in the neighbour's house, but it helps connect the human and wild elements of the image, giving context to the story.'

'The camera was triggered by a light barrier when the fox walked by.'

Richard used a Nikon D810 with an 18-35mm lens and SB-800 flash, shooting a 30sec exposure at f/8 and ISO of 1,250.

The Society of German Nature Photographers, which runs the competition, awarded Richard his €3,000 prize at a ceremony in Lünen, Germany.

Richard said the prize was reward for the time and effort he has spent on his long-term 'back garden safari' project, which saw his kitchen 'transformed into a hide'.

Commenting on this year's European Wildlife Photographer of the Year contest, Keith Wilson, a former Editor of AP and one of the judges, said: 'Aesthetics and technical expertise were in abundance, but what I remember more are the imaginative and innovative interpretations of the natural world that have become the signature of this exciting competition.'

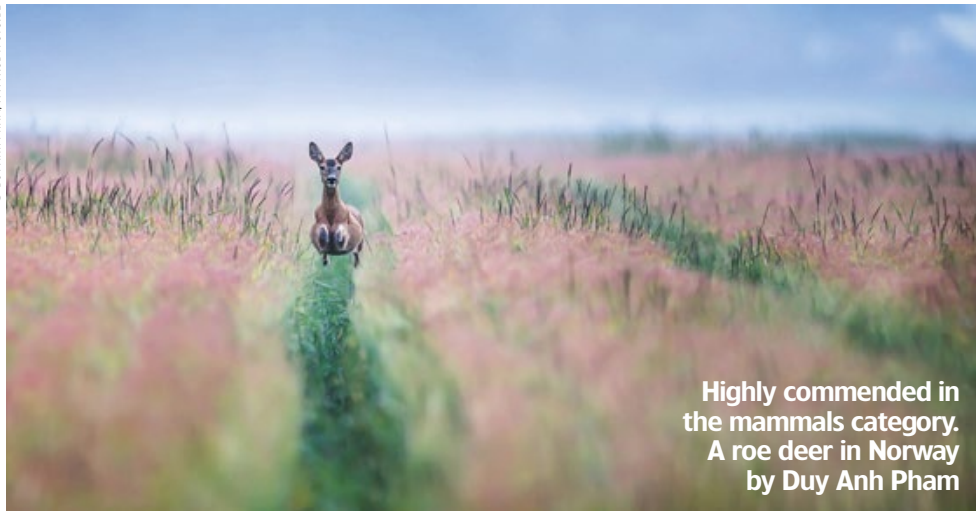
Professor Beate Jessel of

Germany's Federal Agency for Nature Conservation, said: 'This fox stands for many more European animal species that are conquering new habitats in our constantly growing cities.'

'Increasingly, foxes, wild boars and others are finding better living conditions in urban settlements than in the desert-like agricultural landscapes of the surrounding areas.'

● AP is running a free Nikon School Seminar in conjunction with Richard Peters on 17 November. For details visit www.amateurphotographer.co.uk/nikon


© DUUY ANH PHAM/WWW.GOTEMPY.DE



Highly commended in the mammals category.
A roe deer in Norway
by Duy Anh Pham



MFT adapters revamped

 ZHONGYI Optics (ZY Optics) has revamped its Micro Four Thirds adapters designed for Canon EF-mount and Nikon F-mount lenses.

The Nikon version of the ZY Optics Micro Four Thirds adapters feature a silver aperture-control ring, allowing users to control the aperture of Nikon G lenses.

ZY Optics says it has also increased the angle of view by 0.726x and raised maximum aperture by 1 stop. Version II also features a different optical design and an improved coating.

The adapters carry a US price of \$149.

They can be ordered online via the company's website at www.zyoptics.net/product/zhongyi-lens-turbo-adapters-for-micro-four-thirds-cameras-m43.



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Billy the Kid is said to be pictured fourth from the left (above), as the cropped image shows

\$2 Billy the Kid pic worth '\$5m'

A PHOTO bought five years ago at a junk shop in the US for only \$2 has been insured for \$5m, after experts said it shows legendary gunman Billy the Kid playing croquet.

The photo, found in a junk shop in Fresno, California in 2010, is a 4x5in tintype that shows Billy the Kid and fellow members of his gang The Regulators.

It was taken in the late summer of 1878, according to Kagin's auction house, which has valued the photo and put it up for sale.

'When we first saw the photograph, we were

understandably sceptical – an original Billy the Kid photo is the Holy Grail of Western Americana,' said Kagin's senior numismatist, David McCarthy.

'We had to be certain that we could answer and verify where, when, how and why this photograph was taken.

'Simple resemblance is not enough in a case like this – a team of experts had to be assembled to address each and every detail in the photo to ensure that nothing was out of place.

'After more than a year of methodical study – including my own

inspection of the site – there is now overwhelming evidence of the image's authenticity.'

Kagin's president Donald Kagin added: 'The historical importance of a photograph of Billy the Kid alongside known members of his gang and prominent Lincoln County citizens is incalculable – this is perhaps the single most compelling piece of Western Americana that we have ever seen.'

Kagin's said the only other known photo of Billy the Kid is a portrait of the famous outlaw taken in 1880, which sold for \$2.3m in 2010.

Renaissance Photography shows off best entries

THE Renaissance Photography Prize, which raises funds to support young women with breast cancer, has revealed the shortlisted entries vying for the £1,000 top prizes.

The international contest aims to discover new photographic talent and give a global audience to their work.

Last year's Renaissance Photography Prize raised £40,000. Judges have chosen the best shots from thousands submitted. The finalists and shortlisted entries are due to go on show at the Getty Images Gallery in London from 17-28 November.

Profits from the competition, now in its eighth year, will be donated to The Lavender Trust at Breast Cancer Care, UK.

The winner of the Single Image and Series categories will each win £1,000.

Judges included Diane Smyth, deputy editor at the *British Journal of Photography*; and Madeleine Penny, freelance picture editor at *The Sunday Times Magazine*.



One of the shortlisted entries by Melanie Eclare

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell

KICKSTARTER.COM



Richard Tuschman

There's still time to get on Kickstarter and help fund Richard Tuschman's new project *Once Upon a Time in Kazimierz*. This photographic novella portrays an episode in the life of a fictional Jewish family living in Krakow, Poland, in the year 1930. Richard is looking for \$20,000 to fund his project.

www.kickstarter.com

KENT



Images of Canterbury

Images of Canterbury offers a one-day digital photography course, which involves learning to use the functions of your digital camera and practising using them on a photographic tour of the city. The course runs every weekend.

www.visitkent.co.uk

LONDON



Cristina Iglesias and Jeff Wall

Jeff Wall will present six large-scale photographs, created over the last 18 months. Also featured is new work by Spanish artist Cristina Iglesias. Both at the Marian Goodman Gallery, Lower John Street, London.

Until 19 December, www.mariangoodman.com

LIVERPOOL



Zanele Muholi

This exhibition, at Liverpool's Open Eye gallery, is the first UK major presentation of South African photographer and visual activist, Zanele Muholi's work that explores gender, race and sexuality in relation to South African society.

Until 29 November, www.openeye.org.uk

Jill Todd Photographic Award

Stills gallery in Edinburgh will host the winning images from the annual Jill Todd Photographic Award. The award aims to promote careers in photography and is open to all photography graduates in Scotland, Northern Ireland and the Republic of Ireland.

7 Nov 2015-17 Jan 2016, www.stills.org



Sony Cyber-shot DSC-RX1R II

We thought the Leica Q was the ultimate full-frame compact camera until Sony took the wraps off the new RX1R II. **Michael Topham** shares his first impressions

At a glance

- 42.4-million-pixel, back-illuminated, full-frame Exmor R CMOS sensor
- Fixed 35mm f/2 Zeiss Sonnar T* lens
- ISO 100-25,600 (expandable to ISO 50-102,400)
- 2.4-million-dot, 0.39-type electronic viewfinder
- 5fps continuous shooting
- Fast hybrid autofocus
- 30-1/4000sec shutter speed
- Full HD video
- Price £2,600
- Available in December

Exposure compensation

The RX1R II offers $\pm 5\text{EV}$ in $\frac{1}{3}\text{EV}$ steps, but this can only be set to $\pm 3\text{EV}$ in $\frac{1}{3}\text{EV}$ steps via the dial on the body.

Macro mode

Rotating the macro-switching ring on the lens barrel activates macro mode. The RX1R II can focus within 20cm of a subject in this mode.

Battery life

The RX1R II uses Sony's NP-BX1 battery. It lasts for a mediocre 220 shots, but can be charged by Micro USB.

JUST when we believed we'd seen everything from Sony this year, the manufacturer recently made a surprise announcement and unveiled its latest full-frame compact camera – the Cyber-shot DSC-RX1R II. Although it's hard to distinguish from its predecessors in terms of its design, there's a lot more to the RX1R II than first meets the eye. With a headline-grabbing 42.4-million-

pixel sensor, retractable electronic viewfinder, hybrid autofocus system and the world's first optical variable low-pass filter, there's certainly no shortage of new features to get excited about.

Features

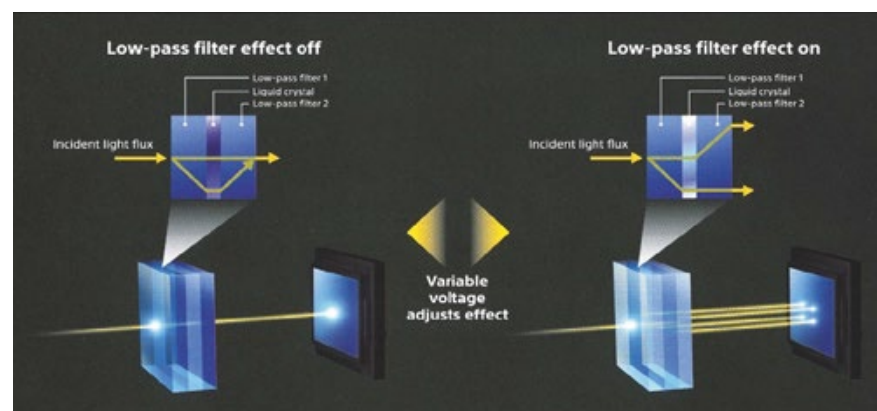
Just like the original RX1 and RX1R, the RX1R II sports a fixed 35mm f/2 Zeiss Sonnar T* lens. Directly behind the lens

lies a 42.4-million pixel, back-illuminated Exmor R CMOS sensor that works in tandem with Sony's BIONZ X image processor to deliver an ISO range of 100-25,600 (expandable to ISO 50-102,400). The RX1R II is one of a kind in the way it boasts the world's first

Optical variable low-pass filter

UNTIL now we've been used to seeing cameras equipped with and without optical low-pass filters, but never before have we seen a camera with an optical variable low-pass filter that lets the user take control of the low-pass filter effect. The new filter system achieves this by applying voltage to a liquid crystal layer that's sandwiched between two low-pass filters to control what Sony describes as a light-splitting function. The result of this light-splitting function lets the user choose the degree of low-pass filter effect.

Users will find three settings available in the menu, with 'Off' prioritising the highest image resolution, 'Hi' prioritising moiré and colour-artefact reduction, and 'Standard' balancing both priorities. Sony has also introduced a low-pass filter bracketing function that can be used to capture the effects of different settings before analysing and choosing the best result. Although we've yet to test this new optical low-pass filter, we can already foresee this technology creeping into other Sony cameras in the future.



The voltage that's applied to the liquid crystal layer adjusts the filter effect



AP recently had an opportunity to try the Sony RX1R II at its launch in Munich, Germany

optical variable low-pass filter. This gives the user the option to control the effect of the low-pass filter for themselves (for more on this cutting-edge technology, see the bottom of the opposite page).

Another novel feature of the RX1R II is its 2.4-million-dot OLED electronic viewfinder. Just like the viewfinder on Sony's RX100 IV, it pops up from the corner of the top-plate, replacing what was the pop-up flash on the RX1/R. It has an impressive 0.74x magnification, automatically detects when it's raised to the eye and is supplied with a rubber eyepiece cup. Viewing of images at the rear has also been enhanced with a new tilting 3in, 1.23-million-dot screen. It's not a touch-sensitive display, but the way it can be angled by up to 109° upward and 41° downward is an improvement.

The RX1R II's autofocus credentials are impressive too. The fast hybrid AF system features 399 phase-detection points covering 45% of the image area, as well as an extra 25 contrast-detection points. It also adds continuous autofocus (AF-C) to an RX1-series camera for the first time, and as well as focusing 30% faster than the RX1R, it's possible to shoot a continuous burst at up to 5fps while AF tracking is deployed.

Other noteworthy features include 14-bit uncompressed raw shooting and the option to shoot in multiple aspect ratios with 4:3 (38MP), 16:9 (36MP) and 1:1 (28MP) all supported, as well as 3:2. One of the biggest surprises is the absence of 4K video, despite the RX1R II sharing the same sensor as the Alpha 7R II, which can shoot 4K internally. Sony has settled for full HD video instead, which can be recorded at 60p (50p) 30p (25p) or 24p frame rates. There's a 3.5mm port for connecting an external microphone and the camera accepts Sony's NP-BX1 battery. The only issue we can foresee here is that it lasts for a rather mediocre 220 shots.

Build and handling

The RX1R II maintains the excellent build quality of the RX1/R thanks to its robust metal body. In the hand it's comfortable to hold and operate, with a relatively simple layout of buttons and everything you need within easy reach to take full manual control. Aperture, macro mode and manual focusing are controlled by rotating the rings around the lens barrel.

It's the addition of the viewfinder, though, that really changes the way you work with the RX1R II. Being able to pop the EVF up in an instant and instinctively lift the camera to your eye, rather than hold the camera away from your body and compose via the rear screen, makes it feel like you're better connected to the camera and you're using a much more 'serious' tool.

First impressions

My brief hands-on experience with the camera reminded me of all the things I love about the RX1 series. There's something truly special about the 35mm focal length, which for me at least, feels better matched to reportage and documentary photography than the wider 28mm lens on the Leica Q.

The RX1R II is much more than a minor update, with the new and improved features combining well to make it an extremely attractive proposition for serious enthusiasts as well as professionals who want a small, light and incredibly powerful full-frame fixed-lens compact. I struggled to put the camera down during our brief hands-on session and just wanted to continue using it, which is testament to a product that feels great in the hand and produces excellent results. Whereas the Leica Q will set you back a cool £2,900, the launch price of the Sony RX1R II will be £2,600 when it goes on sale in December. The arrival of our review sample can't come soon enough.

Interview

Sony: we have to keep on creating

DURING a recent visit to Munich, Germany, AP had the opportunity to catch up with Kimio Maki, senior general manager of the Digital Imaging Business at Sony Corporation. In a year that's seen two new cameras added to Sony's Alpha 7 series, as well as new models introduced to the Cyber-shot DSC-RX100, RX10 and RX1 range, it's intriguing to learn what lies ahead.

When asked what Sony's future strategy is, Kimio Maki explained: 'We're going to keep creating new innovations that have never existed before. It's all based on customer demand and the customer dream.' Maki went on to describe how important innovation is in the photography industry by saying, 'The champions in the industry have their technologies, brand image and everyone loves Canon and Nikon. We have to show the reason why we are here and therefore we have to keep on creating and producing new innovations that have never existed before. If we don't, the customer won't see our products.'

With many of Sony's rival manufacturers announcing high-resolution cameras in the past 12 months, not to mention the news of Canon developing a 120-million-pixel DSLR, we asked where the acceptable megapixel limit is and whether it has already been reached. Maki replied by saying: 'We are the manufacturer and the demand should be decided by the customers. If the customer needs 100 million pixels – if the customer needs *more* than 100 million pixels – we will create such a product.' Maki went on to add: 'Right now, we don't have a strong demand from the customers for this.'

With the large-sensor compact camera area of the market continuing to grow in value, according to data shown to the press at the launch of the RX1R II, we asked whether this model has come about from professionals talking to Sony. 'Yes, we checked,' explained Maki. 'This is the second phase of the RX1 series and we checked the demand, especially from professional photographers. Lots of photographers are using the RX1-series cameras to achieve precision and produce high-resolution images. Then they said, what's next? So we asked them. "More resolution. Raise the resolution," they said, therefore we've tried it. A camera like this has never existed before.'

Although no suggestion or clues were made as to what we can expect to see in 2016, Maki made it clear Sony is listening to photographers' demands, adding, 'We have to think about the future based on collecting customers' data and their opinions.'



AP's Michael Topham with Kimio Maki from Sony Corporation



Viewpoint Jon Bentley

Google Photos, the tech giant's sharing and storing service, seems like an excellent solution for easily accessing your images. But it may come with a rather frightening catch...

Is Google Photos too good to be true? A service that offers to store unlimited photos and videos for free in the cloud, and sync them across all your devices, seems like an incredible offer. So where's the catch?

One obvious worry is that you're giving Google even more information about you than it already has. Until technology allows the company to tap into a brain implant, this is the closest it can get to seeing the world through your eyes and pumping you with related adverts.

In spite of these concerns, I've started using it. And there's much to like. Increasingly, I feel the need to summon up photos when I'm out and about, and I love having an entire photo library ready to view and use in the cloud, wherever I am, for free. The automatic uploader works well and the 'assistant' feature is great fun. This automatically turns similar photos into animated GIFs, creates collages, stitches together potential panoramas, and applies HDR and filter effects to photos it thinks would benefit from them.

It's not perfect, of course. It's only free and unlimited if you let it compress your pictures and keep them under 16MP in size, which, while a useful extra safeguard, isn't going to cut it as a primary back-up for most photographers. Limited editing features and lack of tagging options prevent it being a one-stop photo-organising solution, too.

Another problem is that, when you use the Photos app on a mobile

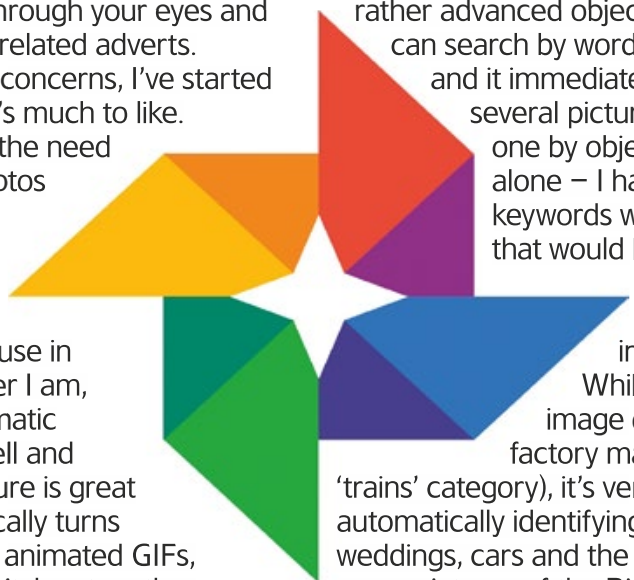
device, instead of accessing your files through a web browser, you end up with a huge number of stored thumbnails, which can be a significant issue in itself; 100,000 of them have consumed well over a gigabyte of storage on my iPad, for example. Maybe the app should include an option to store only thumbnails of more recent pictures.

But by far the most interesting, and concerning, aspect of Google Photos is its rather advanced object recognition. You can search by word. I entered 'goat' and it immediately selected

several pictures I'd taken of one by object recognition alone – I hadn't entered any keywords with these images that would have helped. It automatically classifies photos into categories, too.

While not perfect (an image of an Art Deco factory made it into the 'trains' category), it's very good at automatically identifying flowers, weddings, cars and the like. It even placed some pictures of the Big Ben clock tower and Trafalgar Square my daughter had taken with her Holga into a 'City of Westminster' category, presumably on identification of the buildings alone.

Somewhat frighteningly, though, it placed pictures I took in a London restaurant in the same Westminster folder as Big Ben, although there were no identifying landmarks in the images or GPS on the device I took them with. I'm guessing it could have triangulated the exposure time in the Exif file with Google's records as to where my Android phone was at that moment. Creepy, isn't it?



Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 22 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



© MICHAEL KENNA

Forms of Japan

by Michael Kenna and Yvonne Meyer-Lohr, Prestel, £45, hardcover, 304 pages, ISBN 978-3-79138-162-6



NEVER has there been a better match than minimalist photographer Michael Kenna and Japan, a country and people that have built their aesthetic identity around earthy simplicity.

Kenna's photography has always been about exploring the absence of elements – what he leaves out of the frame is perhaps even more important than what he's included. The sometimes stark and empty environments that he has located in Japan provide space for meditation and contemplation, and as such get to the root of just what it is that makes the country such a popular place. As with the majority of Kenna's books, this really is a vital purchase. ★★★★★

The Salt of the Earth

by Wim Wenders and Juliano Ribeiro Salgado, DVD, 1hr 50min, £9.99 (BluRay, £10.99)



ACCLAIMED film director Wim Wenders' multi-award winning, Oscar-nominated documentary on one of the world's greatest photojournalists, Sebastião Salgado, is one every photographer should own. It's an intimate portrait of a man who has spent most of his

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Beautiful ruins



Jeremy Walker

Jeremy is an award-winning photographer specialising in high-quality landscape and location images around the world for advertising, design and corporate clients.
www.jeremywalker.co.uk

Britain is blessed with many old, historic and often decaying buildings. **Jeremy Walker** abandons himself to some of the best derelict spots

I have always thought that there are two people who have had a greater influence than almost anyone else on the shape and character of the British countryside. No, not the likes of Capability Brown (the great landscape and garden architect) and his ilk, but King Henry VIII and Oliver Cromwell, whose influential and impressive marks still exist in our countryside today. Thanks to the dissolution of the monasteries and the English Civil War, these two individuals are probably responsible for more photogenic ruins than anyone else in British history. ➤

ALL PICTURES © JEREMY WALKER



Moreton Corbet Castle in Shropshire is just one of the many ruins to be found in the UK

➤ There are castles and abbeys scattered the length and breadth of Britain. Admittedly, not all of them are the handiwork of Henry and Oliver, as each castle, abbey and ruin has its own history and story to tell. However, there are many more ruins in the landscape aside from castles and abbeys. The countryside also has a wealth of industrial heritage that's very photogenic and well worth a visit, such as the tin-mine engine houses dotted around the coast and moors of Cornwall, and the remains of the once great Welsh slate industry, particularly the areas around Blaenau Ffestiniog and Dinorwig in Gwynedd. Norfolk is another area well endowed with ruins, particularly ivy-clad crumbling flint churches.

A word of warning

Because of their age, these buildings are often in a parlous state, so care must be taken when approaching them and in particular if you venture inside. Be aware of loose masonry, which is often only held together by ivy, and be careful where you tread, especially if you're exploring an area known for its mining activity. That said, there is something quite magical about shooting an ivy-clad ruin looming out of the mist at sunrise.

So where should you look? Most of us live within a few miles of a ruin of some sort (even if it's simply a folly rather than the real thing), but the easiest place to start looking for ruins in your area is on



the National Trust and English Heritage websites (www.nationaltrust.org.uk and www.english-heritage.org.uk). It's also worth using Google to research potential locations in your area. You'll be amazed at just how many ruined historic buildings and structures there are dotted around the countryside that you've never heard of.

Of course, with many sites, there will be admission times and restrictions, but don't let this put you off, as many ruins are often best shot from a distance, so this can be done from footpaths, permissive paths or even the nearest public highway. Regarding access, some sites will be open at 'any reasonable hour', particularly some English Heritage sites. This is great for sunrise shooting, or even for trying your hand at shooting with moonlight. Be sure to show respect not only for the property, but also for any local residents. Don't be

KIT LIST



◀ Perspective control lens

Lenses such as the Nikon 24mm or 45mm PC-E lenses are really useful for controlling perspective and stopping converging verticals. Of course, you may want to emphasise the converging verticals for effect, but not every building is leaning backwards and falling over.

◀ Other lenses

A good 24-70mm and 70-200mm will be fine for most of the images you'll want to take, but occasionally a longer lens with a bit of extra reach can be useful. A 300mm or even a 400mm can lend added perspective drama to an image.





When photographing ruins, you need to think about access, especially when shooting early or late in the day

light and the weather conditions are the most important ingredients, but especially so when shooting ruins. You'll want to convey a mood, a feeling, a sense of drama and place. Warm light from a sunrise or sunset is lovely, of course, but you can really use the conditions, especially 'bad' weather, to your advantage. Don't dismiss flat grey skies as boring – try to use them, and if the big wide shot isn't possible, look for close-ups and architectural details instead. Glowering grey stormy skies, mist, fog, snow and frosts can all be used for helping to tell the story of the ruin you're shooting.

Think about the light and its direction, and how that affects your subject. Do you want to shoot into the light, have the light behind you, high-contrast lighting, side-lighting? Consider the time of day and even the time of year, as some ruins can look good in a bleak landscape with bare trees and a wintry feel, while others lend themselves to being partially hidden by foliage at the height of summer.

For added interest, look beyond shooting the building on its own, and instead include some of the landscape around the ruin. Try to tell the story of why the building was there in the first place, whether for a geographical, religious or historical reason.

Another very simple technique is to visualise your image as monochromatic. When shooting ruins, colour can sometimes seem a bit 'too' pretty. Black & white will add a mood and feel to an image of this type of subject matter in particular.



loud or boisterous and spoil the opportunity for those who come after you.

Useful tools

There are two useful tools for helping you find and shoot a ruin. Costing about £17 per year, the Ordnance Survey website (www.ordnancesurvey.co.uk) provides you access to all its OS Leisure Maps, which show the ruins, footpaths and public roads in fine detail. Second is the now very well-known landscape photographers' app, The Photographer's Ephemeris (photoephemeris.com), which will give you the direction of sunrise/sunset and their timings for any given day and date.

What about kit? A standard zoom such as a 24-70mm will suffice for many images, although a longer telephoto is often very handy for isolating a ruin within its setting, so a 70-200mm or

even longer may prove useful, especially if the ruin is on private land with no immediate public access.

Another extremely handy lens to have is a perspective-control lens, which prevents converging verticals in buildings (although sometimes converging verticals can lend a sense of drama to a shot). Many landscape photographers will go for the 24mm perspective-control lens, although my favourite for this type of subject matter is the Nikon PC-E Micro Nikkor 45mm f/2.8D ED, a highly versatile lens with tilt-and-shift capabilities.

Other considerations

So you've found your ruin and have the camera kit, what else do you need to consider? As with all landscape photography, the

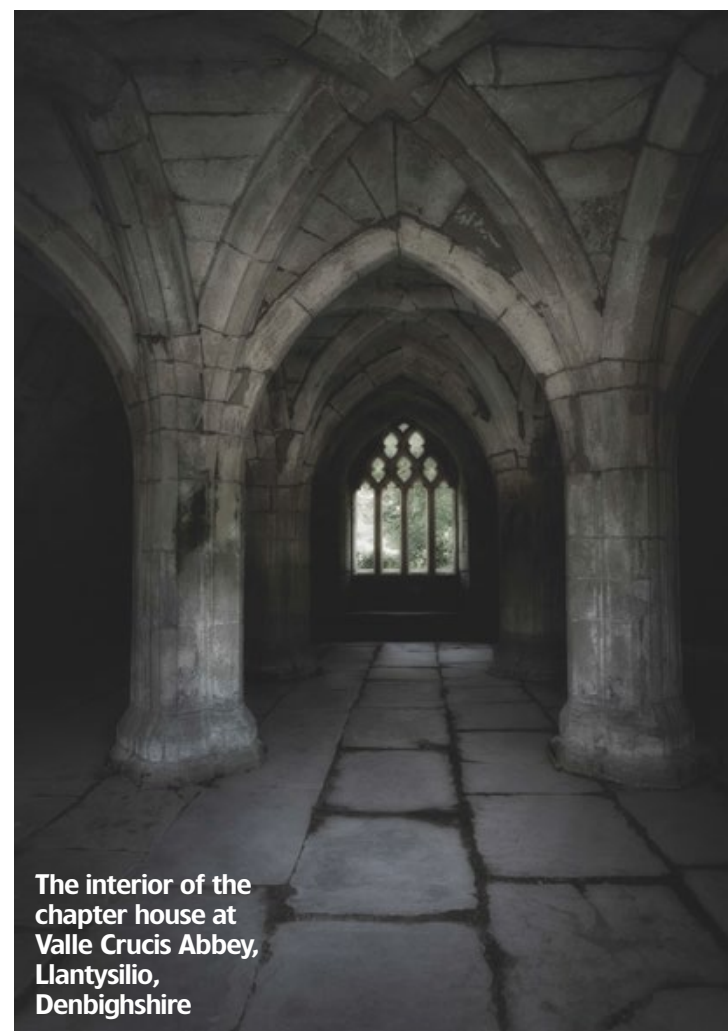


◀ Head torch

A head torch is often a location photographer's best friend, as your hands are free to set up the camera while still being able to see. It seems obvious, but I've met plenty of people on location struggling to look into their camera bags in the gloom of a morning.

Coffee and chocolate ▶

Waiting for the right lighting conditions, often in the cold in the early hours of the morning, means you'll need some hot tea or coffee and sweet sustenance. I've even carried a portable stove in the car so I can cook breakfast after a shoot.



The interior of the chapter house at Valle Crucis Abbey, Llantysilio, Denbighshire

1 Dunnottar Castle, Aberdeenshire

The medieval ruins of Dunnottar Castle are located about three miles south of the fishing harbour of Stonehaven on the east coast of Scotland.

There are stunning views from several angles on the cliff-top paths, but beware of the 150ft (45m) drop into the sea. The castle is privately owned and there's a fee to enter, but the really good views are from the public paths that can be accessed free of charge.

Ten top locations

While there's probably a ruin just a short journey from your own doorstep, Jeremy Walker picks out his top ten locations across Britain



2 ▲ Corfe Castle, Dorset

This is possibly one of the most photographed castles in England and a great favourite of many landscape photographers. Situated about five miles south of Wareham in Dorset, it sits perched on a small hill, commanding the view between a gap in the Purbeck Hills. It is best photographed from either East Hill or West Hill, depending on the time of day or even the time of year. Possibly the most famous view is shot from West Hill at dawn in winter with a heavy mist. Access to both hills is via a public footpath.





3 ▲ Botallack and Wheal Coates tin mines, Cornwall

The Wheal Coates mine is situated between the villages of Porthtowan and St Agnes and is easily accessed by a short walk from the car park. If you want a little more drama, head to the Botallack mines just outside the village of St Just, about an hour south of the Wheal Coates mine. The Botallack mines, or more accurately the engine houses of the Crown mines, cling precariously to the cliff edge and certainly make for a dramatic location (see above).

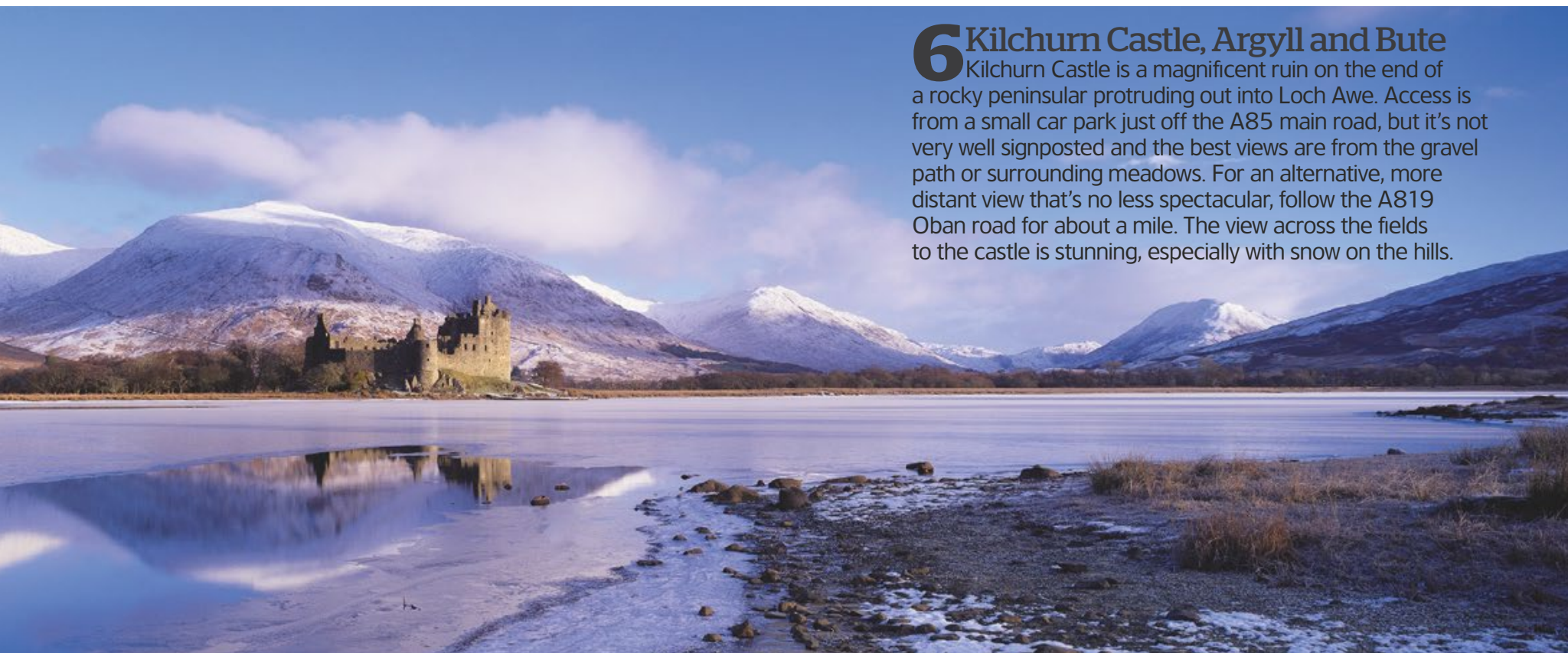
4 ▼ Cwmorthin, Gwynedd

This long-abandoned slate quarry is just above the town of Blaenau Ffestiniog in North Wales on the fringes of the Snowdonia National Park. Don't be put off by the fact that this is an industrial site. The area is steeped in social and industrial heritage, and the landscape can be dramatic and moody. Look out for abandoned houses (see below) next to the old workings and the ruined chapel that's about a ten-minute walk along the track by the lake. There's a small car park nearby and access is via public paths.



5 ◀ Knowlton Church, Dorset

This ruined flint church (left) is, rather bizarrely, situated at the centre of a Neolithic ritual henge earthwork. Situated about eight miles north-east of the town of Blandford Forum, there's parking for about four cars. Knowlton church and earthworks are in the care of English Heritage and access is free of charge, but limited to daylight hours only. It is best shot at dawn, but even on a grey day the setting has an air of mystery about it.



6 Kilchurn Castle, Argyll and Bute

Kilchurn Castle is a magnificent ruin on the end of a rocky peninsular protruding out into Loch Awe. Access is from a small car park just off the A85 main road, but it's not very well signposted and the best views are from the gravel path or surrounding meadows. For an alternative, more distant view that's no less spectacular, follow the A819 Oban road for about a mile. The view across the fields to the castle is stunning, especially with snow on the hills.

7 ▼ St Benet's Abbey, Norfolk

Set on the Norfolk Broads next to the River Bure, St Benet's (see below) has the feeling of a remote, lonely location. Accessed by car along a farm track, which itself leads off of a narrow country lane on the edge of the small village of Ludham, the abbey is not well signposted. However, there's no entrance fee – but, as there isn't much to see, except the sight of an old windmill built into the remains of the original abbey gatehouse, this is to be expected.

8 ► Glastonbury Tor, Somerset

Visible from miles around, there's no shortage of views and possible locations from which to shoot the world famous ruins of St Michael's church (see right). The best shots of Glastonbury Tor are to be found from the low-lying Somerset Levels to the west of the Tor, which is just as well because trying to park at the foot of the Tor is now almost impossible. If you want to climb to the top you'll have to walk from the centre of Glastonbury or catch the shuttle bus.



JEREMY'S TOP TIPS



Shoot mono

Visualise and shoot in black & white for an alternative view of the scene. Colour can sometimes detract from an image of a ruin, and be a little too picture-postcard pretty or seem somewhat clichéd for the subject. Good black & white treatment can lend mood and atmosphere to the image and help tell the story.



Location

Consider the ruin in its landscape setting and show why it was built there. Think about its geographic location in relationship to its surroundings, and then use the area around it to convey a mood and feel for the location. The ruin itself can be a small element in the shot, but still be a vital part of that image.



9 ► Cill Chriosd Church, Isle of Skye

The picturesque ruins of the former parish church of Strathaird (see top right) are next to the B8083 that leads from Broadford to Elgol, only a few miles from the Broadford end of the road. The church sits on a small mound surrounded by its graveyard. The mound helps give the church a sense of place in the surrounding countryside and also helps to hide the road if you position yourself carefully. Access is free with enough parking for about four cars.

10 ► Moreton Corbet Castle, Shropshire

This is not really a castle as we know it, but an ornate Elizabethan manor house seven miles north east of Shrewsbury in the hamlet of Moreton Corbet off the B5063. Parking for five cars is at the entrance. Moreton Corbet Castle (see bottom right) is in the care of English Heritage and access is at any reasonable time during daylight hours. The best views aren't immediately obvious, but this is a great location to explore, especially when the undergrowth is overgrown.



Weather

Use the weather conditions to your advantage. A pretty sunrise or sunset won't automatically guarantee a good shot. Instead, work with the conditions you have and get away from shooting conventional images.

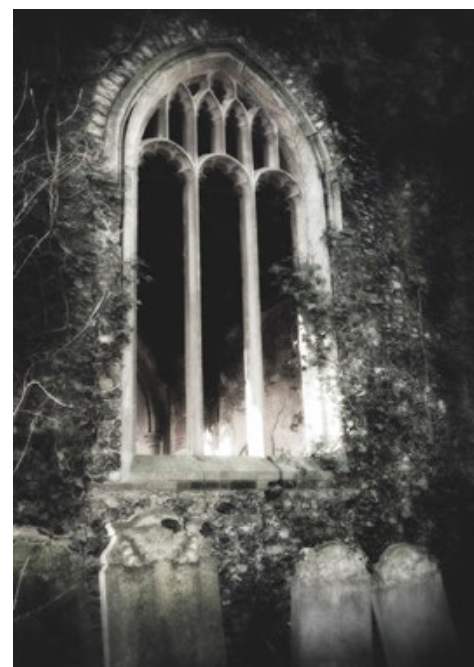


Beyond abbeys

A ruin doesn't have to be one of King Henry VIII's castles or abbeys. Look for the odd or obscure: a deserted boat or shipwreck or, perhaps for a modern-day take, even an abandoned car can be considered a ruin.

Details

If the wide landscape view isn't working look for details or close-ups, as these parts of a ruin can still help tell its story. Search for abstract shapes, strong lines and patterns that can be used close-up within the structure without any of the landscape showing at all.



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LETTER OF THE WEEK

Street wise

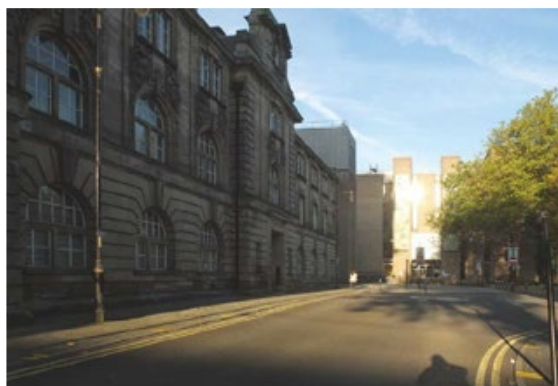
There's a very active debate about the conflict between the right to take pictures in a public place and the right to privacy. Some participants have become a bit over-excited about it, but recently I had an experience that brought home a few truths.

I snapped a few shots of the morning sun in my town centre, and headed for my bus. A minute later a lady asked me what I'd been photographing, and why.

She was polite, so I was too, and I showed her the pictures. She works in safeguarding (these people are responsible for ensuring the young and elderly are kept free from harm and have to deal with seriously nasty stuff at times) and was concerned that she might be visible in the shots. We had a friendly conversation about the issues and, when my bus arrived, parted on good terms.

There are two lessons, I think. First, if we're all polite and open we can 'manage' the problems: this extends to not using a picture if someone asks that you don't. Usually, such shots have neither news nor great artistic merit anyway. My shot (above) demonstrates the point – it was fun to take, but not competition material!

Second, there are people



John Duder's shot of his local town centre

who have legitimate reasons for not wanting to be on display, even if they have no legal right to demand otherwise.

John Duder, Staffordshire

I believe that deep down most people are quite reasonable. They may not have any right to see the images you have taken, or ask for them to be deleted, but sometimes doing so with a few calm words can save a lot of trouble. As a photographer it's easy to become defensive, but that can then antagonise, and escalate a problem. Of course, the manner in which someone approaches you can influence your response
– Richard Sibley, deputy editor



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Photo hike help

I have over 50 years' experience as an amateur photographer and detailed knowledge of most of Scotland. I'd like to contact fellow photographers in the Dunfermline area for help with lifts or driving, perhaps as far as the Argyllshire coast, so I can continue my favourite Sunday photography hikes.

I'm 74 and can no longer drive, but I can still walk to find a good shot. In fact, I recently walked 15km (9 miles) around the Highland destinations I wanted to photograph.

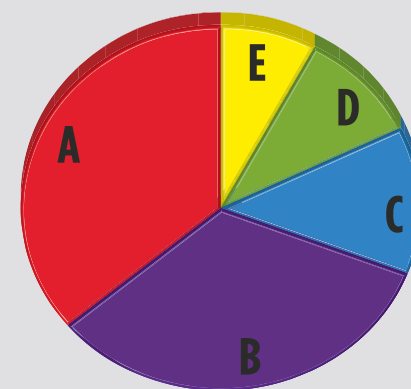
I have Asperger's syndrome [a milder form of Autism]. This, despite what some people

have levelled at me, isn't a moral failing. It does mean I have an eidetic memory, which enables me to draw maps, from memory, of every place I've ever visited – which comes in handy as a photographer. However, I am understandably wary of strangers and would like to get to know other photographers over email before giving out my address.

As an aside, I agree entirely with some readers' observations on the shortcomings of digital photography. My only attempt to use a digital camera resulted in a breakdown after about 15 exposures. I'm quite

content with my collection of cameras, which are mostly 35mm format. The results I get with an elementary camera that cost 50p from a market stall, loaded with Kentmere 400 film, are as good as those from the Hunter 35 loaded with Ilford FP3, which cost £7 – a week's wages back in 1961. I enjoy the challenges posed by elementary cameras despite their limitations.

An energetic Sunday hike to a beauty spot improves body, brain and soul, with the added reward of fine photographs. However, I'm afraid my passion will have to be put aside if I cannot find



In AP 17 October we asked

What's your favourite season for taking images outdoors?

You answered

A I don't have a favourite	36%
B Autumn	33%
C Winter	13%
D Spring	10%
E Summer	8%

What you said

'The most overrated season? Autumn. The most underrated? Summer!'

'On the whole, some of my best shots have been taken over the dark months of GMT, so winter is the nearest option'

'That would be autumn, winter, spring and summer'

'My favourite for landscape and wildlife photography just has to be winter, for two reasons: the sunrise and sunset are at civilised times of day, and birds and mammals are in their winter plumage or coats'

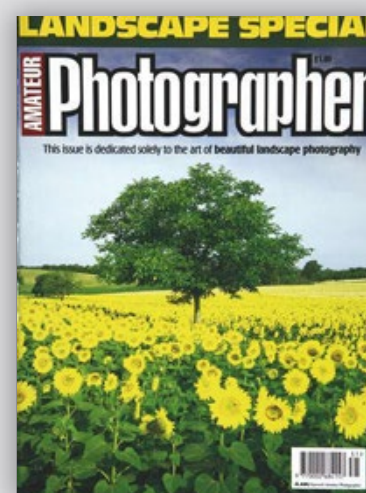
'Like the weather, the season is something to either cope with or take advantage of'

This week we ask

Do you prefer a camera with or without an optical low-pass filter?

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Guess the date



Every other week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The camera in AP 17 October was the Olympus Pen EE. The winner is Ian Grimwood whose correct guess was the first drawn at random.

any photographers willing to share their cars with me. I'd love to exchange knowledge and experience with anybody who, like myself, finds photography an extremely rewarding hobby.
David Seagrave, via email

That's a great idea, David! If anyone is able to help, email amateurphotographer@timeinc.com and we'll pass on your details. Perhaps readers in other areas could arrange meet-ups, too
– **Richard Sibley, deputy editor**

Poll up

Your weekly poll is one of the first things I turn to, so I'd like to make a suggestion for a forthcoming issue.

I recently read an interview with Lee Frost where he says that, 'Like most photographers, I tend to see the world on a large scale'.

I wonder if that's true for all photographers – do most instinctively go for vistas?

With that in mind, I'd like to know AP readers' responses to the following question: 'When you head out with your camera, is your main priority to capture the big picture, the intimate landscape, the detail or the minutiae?'

Stefan Shillington, via email



Film is not dead – and AP still includes articles on this subject

I'll make a note of it, Stefan. I think many photographers who read AP go exploring, and photograph what they find, be it large or small
– **Richard Sibley, deputy editor**

Digital despair

How I agree with the recent letter concerning 'old-fashioned' film photography (AP 17 October). Film is certainly not dead and has a greater following than some people realise.

It's a shame that AP has now gone totally digital – especially as it's a magazine that is supposed to cover all aspects of photography. After all, there are more than 30 magazines covering purely digital photography. I would have thought this is an opening for AP to broaden its horizons. Photoshop articles are certainly not for everyone, and to see projected 35mm

slides taken on quality film stock is unbeatable.

By the way, I do own a quality digital camera as well as two film cameras.

Christopher Baker, via email

We like to think that AP is the most well-rounded photography magazine on the market today. Unlike other magazines, we cover all aspects of photography. There can't be too many magazines that cover wet-plate photography, the latest news, digital retouching, extensive camera reviews and insight into how some of the world's best photographs have been created. However, we must also accept that the majority of photographers are shooting on digital cameras, so our coverage has to reflect this fact – **Richard Sibley, deputy editor**

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In next week's issue On sale Tuesday 10 November

Superzoom battle



Find out how the Canon PowerShot G3 X, Panasonic Lumix DMC-FZ1000 and Sony Cyber-shot DSC-RX10 II fare in our side-by-side test

Motor shows

From panning to light painting, we show you how a car can be a great photographic subject

New York spirit

We interview Matt Weber, the former taxi driver whose incredible images of New York look like they've come straight from a film

Field tips

Paul Hobson explains how knowing some of the basics of fieldcraft can help you take better wildlife images

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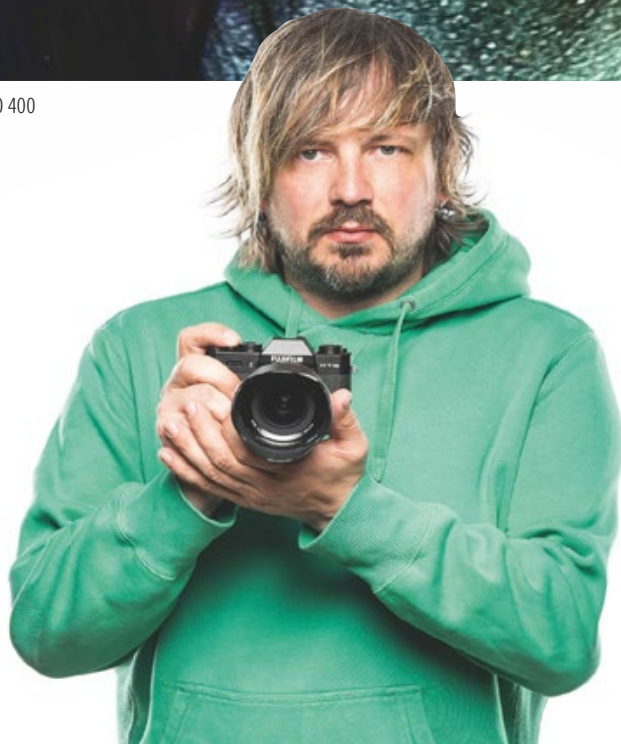
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Ground control

The winners of **Take a view Landscape Photographer of the Year 2015** have been announced. Here are our favourites images

Take a view Landscape Photographer of the Year (now in its ninth year) is a major event in any photographer's diary. Each year, the prestigious competition receives a staggering number of entries from amateurs and professionals around the world, celebrating the stunning and varied landscape of the British Isles. This year, just as every year, the judges (including AP Editor Nigel Atherton) were faced with the daunting task of poring over the submitted images and picking those that stand out, capture the imagination and inspire. Here

we take a look at the final results, including the overall winner, which this year went to Andy Farrer (see right).

The awards are also being held in association with VisitBritain and its Countryside is GREAT campaign that aims to get the world thinking differently about Britain, so it's seen as a vibrant, inspiring and innovative place to visit. And as you can see from our selection, the photographs clearly achieve this. The finalists' images will be on show on the Balcony at London Waterloo from 23 November 2015-7 February 2016.

Bat's Head, Dorset Andy Farrer Landscape Photographer of the Year 2015

'Snow this far south on the Jurassic Coast is a fairly uncommon event, and it wasn't until February 2015 that I managed to reach some of my favourite parts of the area when snow had fallen,' says Andy. 'As incredible as it was to see the arch of Durdle Door covered in snow, this view, looking in the opposite direction, was every bit as captivating. The encroaching tide, revealing the warm shingle beneath, provided an enjoyable distraction for a few minutes.'

© ANDY FARRER

The Ref's an Angel, Gateshead, Tyne and Wear Ian Taylor

Highly Commended – Adult Living the view and Judge's Choice, AP Editor Nigel Atherton

◀ 'This image was taken during a foggy November morning on the football pitch behind the Angel of the North, where these lads were setting up the nets for a Sunday league game,' says Ian. 'The match did kick off and, as you can imagine, it was very difficult for the teams to see the ball, so the ref had to suspend play until the sun eventually burned off the fog and the game resumed.'

© IAN TAYLOR



**Snowdust,
Therfield,
Hertfordshire**
Peter North

Runner-up –
Adult Your view

◀ ‘This scene is very popular with local photographers and I have photographed it several times myself at different times of the day and in different seasons,’ says Peter. ‘I had never seen it before, however, with such a light dusting of snow. This had settled in the deeper ridges of the fields, while still allowing the colour and texture of the soil to be visible but rendered almost pastel-like. The black silhouette of the skeletal trees anchors the scene well, providing a nice contrast.’

© PETER NORTH



© LIZZIE SHEPHERD

**Zigzag,
Wensleydale,
North Yorkshire**
Lizzie Shepherd

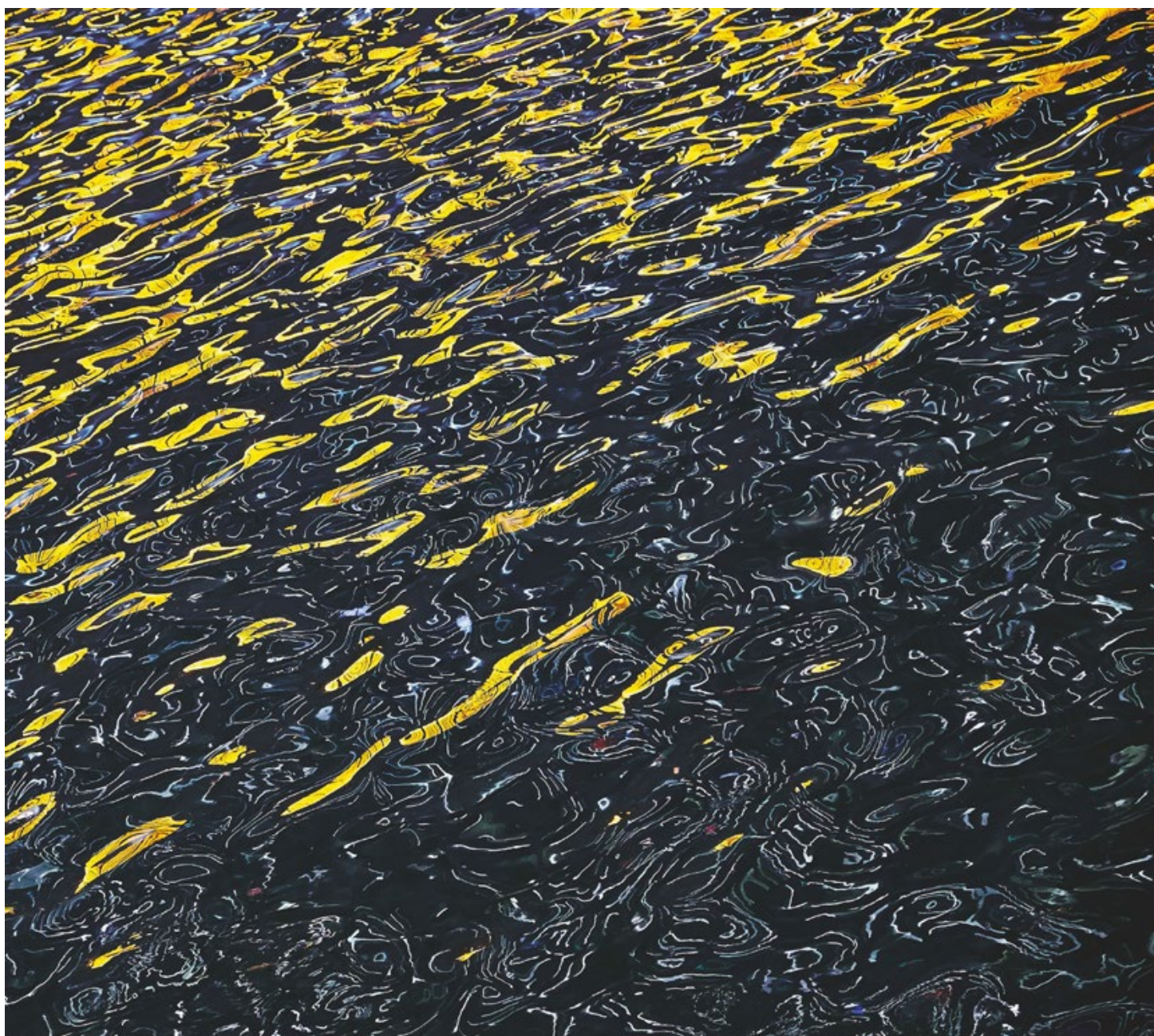
Winner - Adult
Living the view

‘We stopped at the top of a small hill in Wensleydale and, at the same time as a mini blizzard approached, I noticed a wonderfully formed zigzag drystone wall with a tiny figure walking by it,’ says Lizzie.

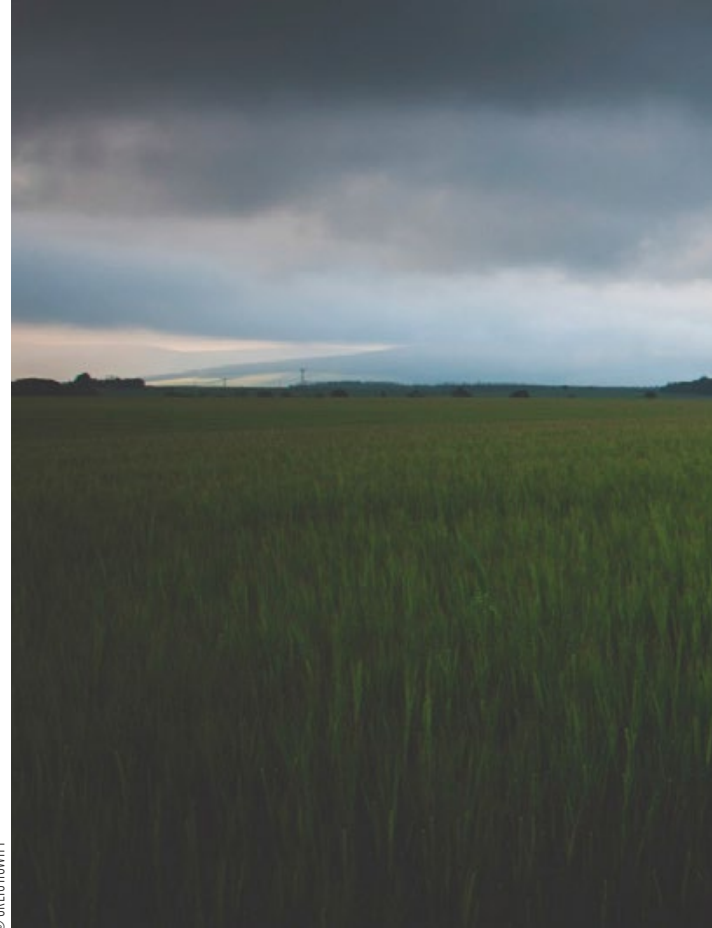
**Middle Dock
Reflections,
Canary Wharf,
London**
Mike Curry

Winner -
Adult Your view

‘This is a reflection of the yellow Reuters’ news ticker and white street lighting at Middle Dock, Canary Wharf, London,’ says Mike. ‘A light wind meant the water surface was relatively still, enabling me to capture the reflection.’



© MIKE CURRY



© GREIG HOWITT

**Distanced Self-Portrait,
Aberdeenshire**
Greig Howitt

Winner - Youth Living the view

‘I planned this shot with the tractor lines in the crops leading the eye into the frame and to me standing on the horizon,’ says Greig. ‘To do this, I had to position my camera on the tripod, set it to self-timer and run over to where I wanted myself in the frame. I had to stand there while the photograph was being taken around 100 metres away.’



© NAJIB KHAN

A Ribbon of Sunlight, Snowdonia, North Wales Nadir Khan

Runner-up – Adult
Living the view

‘I was shooting with some mountain bikers around Snowdonia and was caught by the light on the crest of the ridge with the snow-dusted bulk of Y Lliwedd in the background,’ says Nadir.

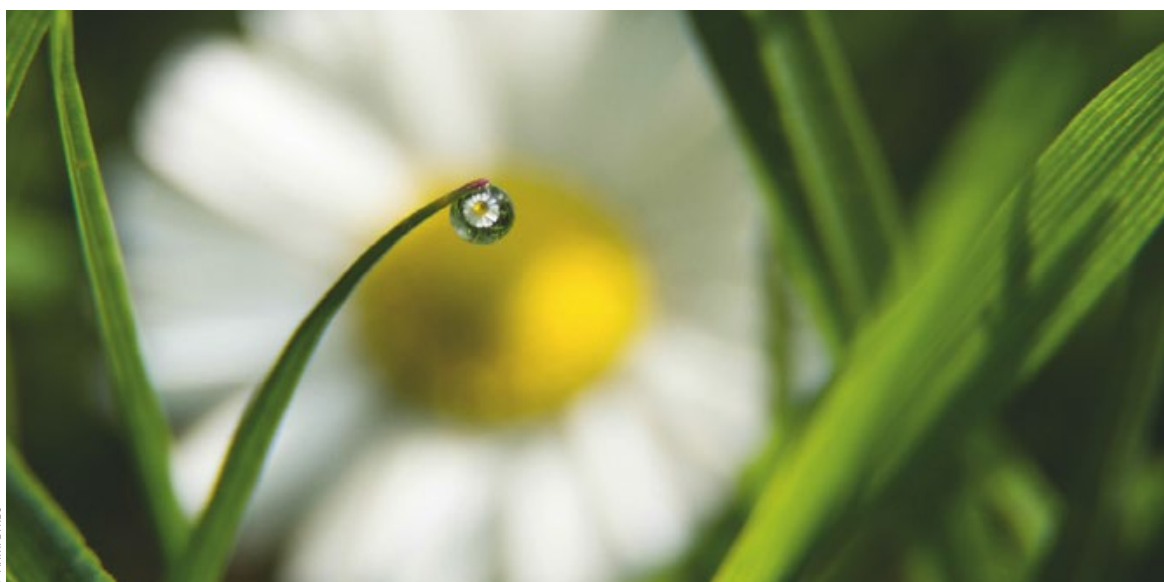
Wind Spirits, Thornham, Norfolk Jeremy Barrett

Winner – Adult Classic view

‘This image was taken in the Holme Dunes Nature Reserve,’ says Jeremy. ‘While composing the frame, I noticed some wispy clouds coming into view. With an exposure of six seconds, the flowing marram grasses echoed the cloud patterns.’



© JEREMY BARRETT



© MAIRI EYRES

Through a Water Droplet, Powys Mairi Eyres

Young Landscape Photographer of
the Year 2015

‘While experimenting with extension tubes, I tried to capture the overnight dew,’ says Mairi. ‘I discovered that if I got close enough I could capture an image inside the water droplets, but it was often so small that it was hard to tell what it was. Daisies were a simple enough shape and the right size to be seen within the droplets.’



© DAMIAN SHIELDS

**The Annunciation,
Stob Nan Cabar,
Glencoe, Highlands
Damian Shields**

The Sunday Times Magazine choice



'I noticed a break appearing in the sky over Buachaille Etive Mòr and a shaft of light puncture through,' says Damian. 'I moved into position while watching it glide its way across Lairig Gartain and started shooting.'

**St Paul's Cathedral
from the Shard, London
Jonathan Martin**

Runner-up - Adult Urban view



'The Shard provides wonderful sweeping views across the whole of London,' says Jonathan. 'I shot at dusk, when some building lights had been turned on but there was still plenty of natural light available. This helped to make St Paul's stand out from the surrounding buildings.'

**The World from
Above, Brighton,
East Sussex
Caleb Yule** Winner -
Youth Urban view



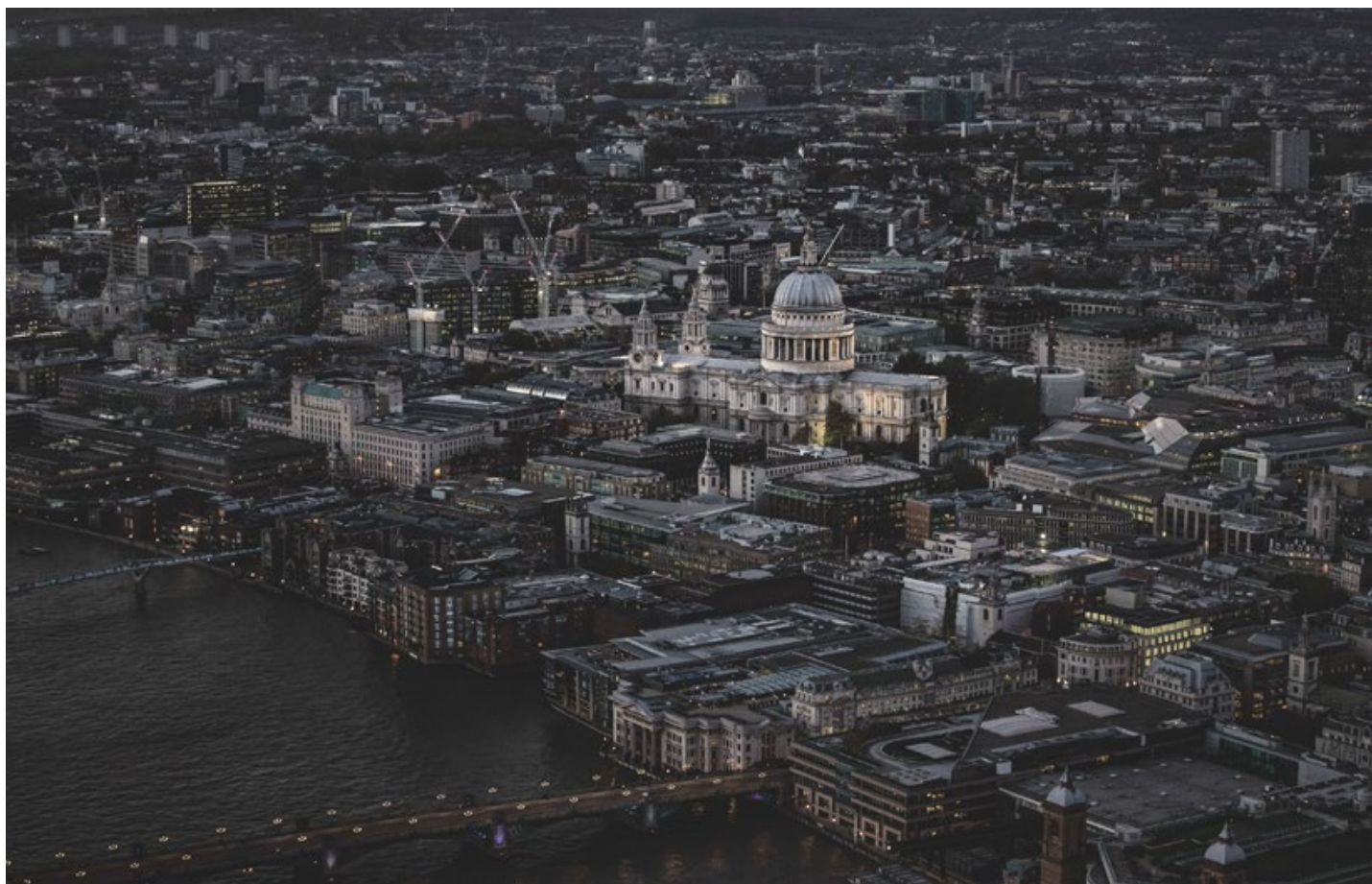
'This image [bottom left] was shot from the top of a car park near Brighton Marina,' says Caleb. 'I really liked all the different elements, like the patterns within the bricks and the symmetry between the painted lines and manhole covers.'

**United, Glenmore
Forest, Highlands
David Shawe**

Highly commended -
Adult Classic view



'Persistent drizzle on this particular day provided ideal conditions, with soft mist forming between the distant trees with their cool colours to add a haunting mood to this scene [bottom right],' says David.



© JONATHAN MARTIN



© CALEB YULE



© DAVID SHAWE



© ROBERT FRANCE

Freightliner Coal Train, Ribbleshead Viaduct, North Yorkshire Robert France
Network Rail Award winner

‘A Freightliner “merry-go-round” coal train approaches Ribbleshead viaduct heading for one of the Aire Valley power stations,’ says Robert. ‘I have been after a shot from this high viewpoint for a while. On this day, the light dipped, but not too much.’

South Gare, Teesside Paul Mitchell
Winner – Adult Urban view

‘This was probably my third visit to this location, and on this occasion I settled on a viewpoint among the sand dunes overlooking the steel works with the marram grass and fishermen’s huts in the foreground,’ says Paul. ‘It was then just a waiting game until the giant blast furnaces in the distance began to belch out steam.’



The finalists’ images will be on show on the Balcony at London Waterloo from 23 November 2015-7 February 2016. Admission is free. More details at www.take-a-view.co.uk. The accompanying Awards book, *Landscape Photographer of the Year: Collection 8* (AA Publishing), is available now and costs £25. The Awards are held in association with VisitBritain and the Countryside is GREAT campaign.



© PAUL MITCHELL

LOCATION GUIDE

Latrigg



With spectacular views of the Lake District from the summit, Latrigg is worth the climb, says **Adam Burton**

KIT LIST

▼ Raincoat

The Lake District is notorious for rainy weather, but often these showery days provide the best opportunities for atmospheric photographs. Needless to say, a good waterproof jacket is an essential item.



▼ Telephoto lens

Often the least-used lens in the landscape photographer's bag, the telephoto comes into its own on Latrigg. You can zoom straight past the town below to get the lake and mountains nice and large in the frame.



▼ Sturdy tripod

Being in such an exposed position, Latrigg can be an extremely windy location to shoot. Flimsy tripods have no place here. Bring along a sturdy tripod – one that allows you to splay the legs wide for extra stability. It may even be worth investing in some metal spikes to attach to the tripod feet.



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Adam Burton

Adam is one of the UK's leading landscape photographers and author of five books. Based in Dartmoor, he specialises in photographing the south-west of England.

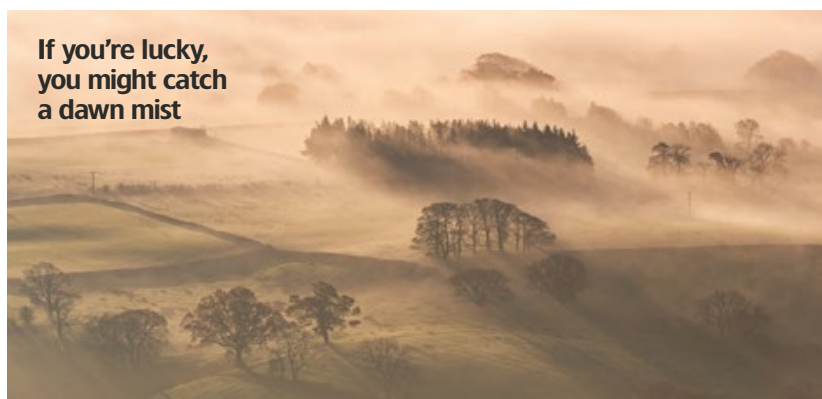
LYING only a stone's throw from the attractive town of Keswick, Latrigg is a small fell in the north of the Lake District. By Cumbrian standards this is a mere puppy, being only 368m high and dwarfed by the impressive Skiddaw rising directly behind.

However, what Latrigg lacks in size it more than makes up for in gorgeous scenery. From the summit, spectacular vistas open up in most directions, and most people's gazes will be firmly fixed towards the south, where a panoramic view of the majestic Derwentwater unfolds, backed by rugged mountains. Less appealing to many landscape photographers is the inevitable view of Keswick. Having said that, this is no ugly industrial town and including it in the occasional photograph from Latrigg's summit can help offer a sense of scale to the scenery beyond.

Of course, there are breathtaking views from the summit of just about every mountain in the National Park. But where Latrigg triumphs over its rivals is the ease with which these views can be achieved. Just outside Keswick, a little lane winds its way through the countryside and up onto the mountainside, before ending at a small car park. From here, a well-maintained footpath meanders up to the summit, and it's an easy 15-minute amble.



If you're lucky, you might catch a dawn mist



The town of Keswick can be an attractive subject



Shooting advice

Arrive early

AN EARLY start is advisable, both to be sure of a space in the car park, and because Latrigg is at its best around sunrise. If you are lucky, you can be rewarded with a sea of mist over Derwentwater. In addition to mist, autumn brings with it a fine display of colour; the mountain colours change to oranges and browns, while the trees lining Derwentwater glow with golden foliage.

At dawn, the rising sun bathes the mountains in rich side-lighting and then illuminates the trees and lake. On a stormy day, the view towards the Newlands Valley can be especially dramatic. Sunset can be rewarding here – the sun descends beyond the mountains directly in the frame, offering the chance to capture the lovely scenery with a colourful cloud-filled twilight sky.

Lens choice

LATRIGG doesn't offer much in the way of immediate foreground, so my favourite lens for this location is a 70–200mm. With it, you can isolate parts of the landscape and the mountains take on a whole new significance.

This location is often windy, which can change the sky very quickly, so spend time waiting for clouds to roll by and look out for gaps that allow the sun to shine through.

Food and lodging

BEING so close to Keswick, there is a wealth of accommodation and refreshment stops within a short drive of Latrigg. The grand Keswick Country House Hotel boasts many rooms and good food. It is also close to a footpath that ambles up the slopes of Latrigg. For those on more of a budget, the Craglands Guest House is a great alternative.



Mountains and woodland form a backdrop to Derwentwater from Latrigg



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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Graeme Youngson, Aberdeen



Graeme became interested in photography when his father bought him a Kodak Brownie Twin 20 camera. He now loves to photograph low sunlight, shadows and candid moments, like this set of images taken in Corfu, Greece. Although he's now semi-retired, Graeme's work regularly takes him to many Scottish cities – always with camera in-hand to record the street life.



Leaf

1 By using a relatively wide aperture, Graeme has separated the foreground from the background. The result is an image with real depth
Canon EOS 70D,
18-55mm, 1/200sec
at f/4.5, ISO 200



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Street Life

2 Here, Graeme is toying with strong light. The late afternoon sun has thrown long shadows into the scene, which has been enhanced by the conversion to black & white
Canon EOS 70D,
18-55mm, 1/250sec
at f/13, ISO 500

Soft Focus

3 For this shot of people relaxing at a café, Graeme has used a Lensbaby Velvet 55mm. The lens has given the scene a very soft, and therefore oddly dreamy, feel
Canon EOS 70D,
55mm, 1/500sec
at f/4, ISO 100

Alley Cat

4 Graeme has recognised that using a wideangle lens close up to a subject can really enhance the characteristics of the sitter and scene
Canon EOS 70D,
10-18mm, 1/250sec
at f/9, ISO 100

Alley

5 This image was inspired by street photographer Rupert Vandervell, a photographer who is especially adept at working with powerful light and capturing its interaction with strong, geometric architecture
Canon EOS 70D,
10-18mm, 1/800sec
at f/9, ISO 640



5



© GREG WHITTON

Vertical Limit

By Greg Whitton

Greg Whitton discusses his sweeping shot of Catstye Cam and Helvellyn in the Lake District

The title of this image, 'Vertical Limit', is also the title of a not-very-good movie about a rescue of climbers on K2. I think I always liked the name of the film more than the actual film itself. As such, it's

the first thing that popped into my head when I downloaded this image from my camera. However, this is nowhere near the Himalayas – it's Catstye Cam and Helvellyn with the infamous Swirral Edge in the Lake District, which is

roughly one ninth the height of K2. That is one of the things I love about photography – with a careful combination of framing, processing and sheer chance, the ordinary can become the extraordinary. To me, this looked like it

could be a picture of one of the highest mountains in the world, not just one of the highest in England.

I had made a conscious effort to get into the mountains during winter, which is something I had not managed to do for several years, and I was turning out a consistent stream of fairly good-quality work. I actually shot this image just after I had learned I was a category winner in a national photographic competition, so I was shooting on a high. In fact, I later learned that my image, which I'd taken last year in Iceland, had won the overall title.

Typically, my photography



follows the path of fellow hikers. We normally go to the hills to enjoy the walk, and any photography is secondary (but it's a delightful by-product). Consequently, my style is heavily influenced by moving rapidly through the landscape, snatching shots here and there. Rarely do I get to sit and wait for the light. On this occasion, I was alone but following the same style – all handheld, no filters except a polariser (I think) and no tripod.

The day started bright. I had done this walk many times, ascending from Glenridding up to Striding Edge to the summit of Helvellyn, down Swirral Edge and home. It's

a classic. I decided I wanted to get more out of this walk photographically, so I moved slowly. Windblown snow made every view a potential photograph, but there was a problem: clear-blue skies all around. As I slowly approached this particular vantage point, my thoughts were more on the patterns in the snow rather than the vista, so I was surprised when I raised my head – after climbing an ascent that had blocked my view – to see that a bank of cloud was rolling over the summit. Also, it was broken enough to let streams of strong sunlight through, dappling the landscape. I had to get a shot.

This type of scene, with strong sunlight against a backdrop of brooding clouds, is why I take photographs. It was only when I looked through the viewfinder and magnified to assist manual focus that I noticed the two hikers ascending the faint path towards Swirral Edge. All I had to do was wait for the sunlight to strike that edge.



Greg Whitton

Greg is an up-and-coming landscape and nature photographer. He is also the 2014 Outdoor Photographer of the Year category and overall winner. Having moved to the Midlands, he spends most of his photographic endeavours scaling locations rarely visited by a tripod. See more of his inspiring work at www.gregwhitton.com

GREG WHITTON'S KIT



THE IMAGE was shot with my Fujifilm X-T1 together with the XF55-200mm lens. In this environment, it's a perfect combination. The AF of this lens isn't great, so I always manually focus and the camera has focus peaking to assist. I also always shoot landscapes in the aperture-priority setting. I see lots of people saying that to get the perfect shot you need to shoot in manual. I tend to disagree. As far as I'm concerned, these days the camera has so much technology in it and is a much better judge of lighting conditions and ultimately what the exposure should be than I will ever be. Trust in your equipment, learn to use it to your advantage and understand how certain things can help you creatively, but also let it help you, too.

The rest of the day was glorious, and despite tripping over my crampons on more than one occasion, I safely navigated the frozen terrain. Being a popular mountain, there were lots of people out as it was a great day to be on the hills. I eventually got back to the car about an hour after last light. It was a long day and I had a lot of photos on my memory cards.

Back home, I downloaded the images and was immediately drawn to this one. I needed to touch up a few things in Lightroom and darken some areas, but overall the integrity of the image remains intact. It was only upon careful inspection that I noticed all the other people in the shot. In total, I've counted 19, I think. Some of them are hard to see, but it's obvious it's a popular location!



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Backstage pass

Opera by the River is a photographic essay by **Edmond Terakopian**, documenting the process of putting on an opera. He talks to **Karen Sheard**

Can you tell us how this project came about?

I had been yearning to shoot a long-term project for a while. I just needed to find the right subject. In mid-2014, I met the assistant director of opera at the Royal College of Music by chance when he came to one of my workshops – we got chatting and came up with the idea of doing something on the college.

As a piece of photojournalism, it was very much driven by what actually

happens. I put together a list of things I wanted to photograph, such as auditions, rehearsals, dress rehearsals, costume fittings, and so on, but as far as having any kind of imagery in mind that I wanted to shoot, I had none. Not a single picture in the project has been set up in any way.

Were there any conditions you found challenging to deal with, such as low light?

In the opera rooms, where the rehearsals took place, the

lighting was awful fluorescent tubes. The lighting was also atrocious backstage, because it's supposed to be pitch black, or a variation thereof, so that was a challenge. After the first two dress rehearsals, I realised I needed faster lenses to cope. I went online and ordered a couple of Voigtländer Nokton lenses. They have a fast aperture of f/0.95, so then I could shoot comfortably at ISO 4,000-5,000 backstage, using shutter speeds of 1/50sec. My favourite images came

from backstage, from people resting, waiting for a cue, or just hanging out and psyching themselves up to go on.

The final images are a mixture of colour and black & white photographs – what made you choose both?

To me, during the shoot, there were certain images that were definitely black & white, and others that were definitely colour. I initially shot this project for a 24-hour outdoor exhibition that was held in September on London's South Bank. Normally you wouldn't mix the two mediums of colour and black & white because they'd become jarring, but because we were creating an



ALL PICTURES © EDMOND TERAKOPIAN

installation, we designed it so there was a mixture of both.

You're also a successful videographer. Did you ever consider doing any filming of the processes?

I toyed with the idea of doing some video and dismissed it very quickly. Even though these days we can use the same equipment to shoot pictures and video, the mental approach for each is completely different. As soon as you mix the two, the best you're going to get is mediocre pictures and mediocre video.

Essentially you're trying to capture a musical/theatrical process in a still image, so did this present any challenges in capturing what was going on?

It can be tricky. What I look at are the dramatic expressions or dramatic body gestures, where

'During the shoot there were certain images that were definitely black & white and others that were definitely colour'

you can almost feel that person singing, crying, acting or whatever they're trying to convey.

It's the same if you look at conflict photography – you can't hear the explosions, you can't smell the burning, you can't really feel people's loss, but if it's a powerful image, it conveys all that. That's the beauty of photography: if it's done properly, it can convey a multitude of things.

How did you choose the final images?

From January to July I shot 31,794 pictures, which were finally edited down to the 62 used in the 24-hour show. It was about two months' solid

work of editing. Editing is the laborious part, but it's important to do it properly because you can miss real gems, and as a result, seven months' work isn't as good as it could be. But also, when editing a photo essay, it's about how pictures work with each other. Occasionally, you might

leave out a great photograph, even if it's stunning, because it doesn't fit in with the others.

What kit did you use to shoot this project?

The majority was shot on the Olympus OM-D E-M5 Mark II, with about 10% shot on the Olympus OM-D E-M1. The main reason for using the E-M5 Mark II was that it was so quiet I could get very close to the musicians and it didn't put them off. It's a very unobtrusive camera.



Edmond Terakopian

Edmond is a multi-award-winning London-based freelance press and commercial photographer. In 2006, he was named Photographer of the Year in the British Press Awards, and picked up the third place in the spot news category of the prestigious World Press Photo. To see more of Edmond's images, visit www.pix.org.uk, www.terakopian.com and www.commercial.pix.org.uk

Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

Accentuating the action

THE TIMING of this photograph, sent in by Bertrand Chombart, is superb. There couldn't have been a better angle or moment to capture this dramatic fall. The exposure is perfect and I notice that Bertrand selected a shutter speed of 1/250sec. Normally you might think it better to select a shutter speed faster than this for an action shot, but if you pan with the camera to follow the

action you can achieve a sharp image on the subject you are following and inject a feeling of speed and motion. In this instance, it looks as if the camera was held still as the cyclist took a tumble and you get to see the shocked reaction of all the spectators. There wasn't much I needed to do to this picture other than to use a few tone adjustments to focus attention more on the cyclist.

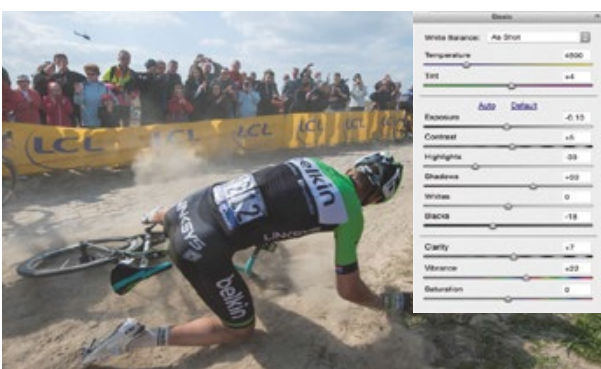
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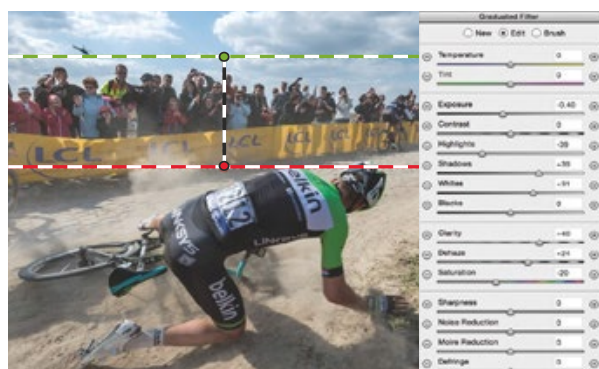


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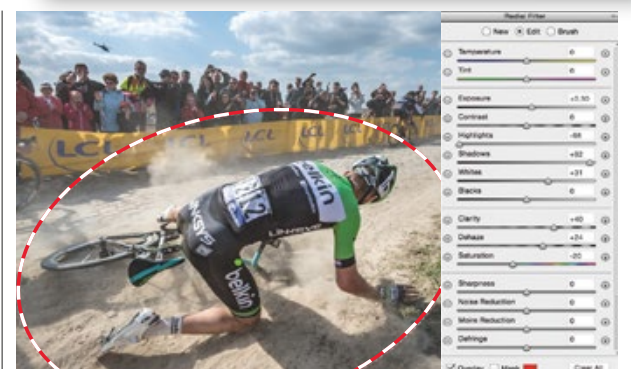
1 Basic panel corrections

The first step was to apply minor tone adjustments in the Basic panel. There was no need to compensate for the exposure – all I needed to do was lighten the shadows slightly using the Shadows slider and darken the Highlights to bring out more detail in the clouds.



2 Darken the clouds

I applied a lens Profile Correction to the image. I then added a Graduated Filter adjustment and a darkening Exposure adjustment with negative Highlights, positive Whites, plus a positive Dehaze and Clarity to darken and add contrast to the clouds.



3 Emphasise the cyclist

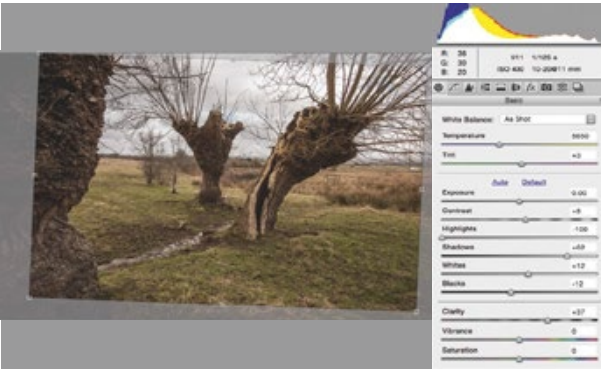
I added a Radial adjustment over the cyclist. Here, I applied a lightening Exposure adjustment with an extreme negative Highlights and positive Shadows adjustment combined with a Clarity and Dehaze boost. This gently lightened while preserving highlight detail.



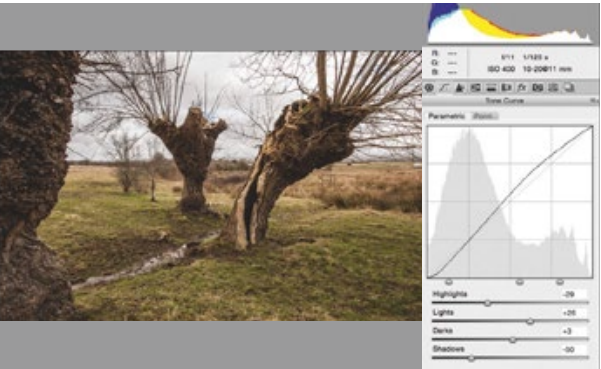
THIS image by Kevin Crozier presents a challenge. It looks underexposed, but actually isn't. What we have here is a wide scenic dynamic range that needed to be tamed, where it was necessary to use extreme tone

adjustments to bring out as much detail as possible in both the highlights and the shadows. I like the choice of angle and how Kevin looked for an interesting shape in between the two trees, which appear to be

leaning away from each other. Although it has potential as a colour image, I wanted to use the Camera Raw black & white controls to produce a version with an even spread of tones from the shadows to the highlights.



1 Straighten the image
I selected the Straighten tool and dragged along the horizon to straighten the image. This automatically cropped the photo, constrained to the bounds of the image. In the Basic panel I applied a positive Shadows adjustment to lift the shadows and also added some Clarity to bring out more of the bark's texture.



2 Tone Curve adjustment
I then went to the Tone Curve panel and adjusted the parametric sliders to create an S-shaped curve. This added more contrast. I also adjusted the Tone Region sliders just below the tone curve so that the darkening Shadows slider adjustment effect was concentrated in the very darkest shadow tone areas.



3 Black & white conversion
Lastly, I went to the HSL/Grayscale panel and checked the Convert to Grayscale box. I then selected the Target Adjustment tool and used this to click and drag on different sections of the preview to adjust the Grayscale Mix settings. I dragged up to make some tones lighter and dragged down to make others darker.



This shows a close-up view of the Camera Raw toolbar with the Target Adjustment tool selected

Black & white adjustments

THERE are several ways you can create black & white photographs from digital captures. While you can carry out the conversion in-camera (either with a mono

sensor or by shooting black & white mode JPEGs) the best method is to shoot in colour. Ideally shoot in raw, and use Camera Raw or Lightroom to carry out the black & white

conversion. If you need the flexibility to edit in Photoshop, apply the Camera Raw filter in Photoshop as a Smart Filter. The Camera Raw method is particularly beneficial as it has an extended selection of Grayscale mix sliders and the Target Adjustment tool, which can manipulate the conversion by clicking and dragging on the image preview directly.

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Lowepro Photo Sport BP 200 AW II

£118 • www.lowepro.co.uk

Jon Stapley tries out a backpack designed for outdoorsy photographers with plenty to carry

At a glance

- Fits one mirrorless camera or small DSLR with attached standard lens
- Space for flash, adapter or spare lens
- Internal dimensions: 16x9x20.7cm; external dimensions: 24.5x19.5x52cm
- 1.2kg
- Rain cover included

AS A FEATURES writer you'll usually find me sat behind piles of paper at a desk – I'm not too outdoorsy. So when faced with a camping trip, I asked my technical colleagues at AP for help with which bag to take. I wanted to carry camera gear and travel essentials, and still be comfortable on long walks. The Lowepro Photo Sport BP 200 AW II fits the bill nicely.

Once the bag's on, it won't come off without a fight, thanks to a sternum strap and waist belt – you'll likely keep the belt fastened at all times, as it flaps irritatingly at the arms when undone. The shoulder straps serve their purpose but are only lightly padded and, if you load up heavily, you'll feel them digging into your shoulders pretty quickly.

The camera compartment comprises a third of the bag's overall interior space, and at most you'll be able to fit a small DSLR or mirrorless camera with attached lens in there. The main pocket can certainly store another lens if you want, but it's not ideal – you have to pack in your own padding to stop the lens from rolling about. If you like the sound of the bag but need more space, then consider the 300 AW II, which is the same design but larger.

Conclusion

The Lowepro Photo Sport is refreshingly clear about its purpose, and it hits that mark exactly. If your trips are purely photographic, it may be better to look at the other options out there. But if photography is only one part of your outdoor life, then this should suit you brilliantly.

Tear-resistant fabric

The backpack's fabric is lightweight but tough, with ultra-tear-strength coating to withstand roughing it outdoors.

Quick-access side pocket

Instead of accessing your gear through the main pocket, you can get at it with this handy zip at the side of the bag.

Waist strap

A padded waist belt helps ensure a little extra security around the midriff.

Amateur
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Recommended
★★★★

ALSO CONSIDER

Vanguard Sedona 45

£129.99, www.vanguardworld.co.uk
A removable camera compartment is accessed from the back of the bag, and there's space for your everyday items. Alternatively the Sedona can be set up to carry a DSLR with a large telephoto lens.



Nest Explorer 300L Bag

£129.99, www.nest-style.com
Multiple colour variations of the Explorer 300L are available. Like the Lowepro, it offers space for camera kit, as well as lots of non-camera essentials for those who are heading off outdoors.



Manfrotto Off Road Hiker 30L Backpack Green

£169.95, www.manfrotto.co.uk
With a separate camera module to protect a medium-sized DSLR kit, the Manfrotto Off Road also offers room for a water bottle, walking sticks and more.



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Expert reviews of the latest kit to look out for

DigiPower 4-Port USB wall charger

• www.intro2020.co.uk
• £44.99

IF YOU live in a house with multiple smartphone and tablet users, you'll have experienced the hassle of all your spare power sockets being taken up with various chargers, or with rampaging around the house looking for your 12W iPad charger and only being able to find the 5W iPhone charger. The DigiPower 4-Port USB wall charger aims to solve both problems. Firstly, it features four USB sockets, enabling four devices to be charged from a single plug socket. Secondly, it features a technology called Instasense, which automatically senses the power requirements of any device – whether a phone, tablet, kindle or camera – and delivers the fastest possible safe charge to that device. With over-voltage, over-current and short-circuit protection, it can be used anywhere in the world and comes with both UK and EU plugs that don't just clip on but also rotate 90° for easy use in a variety of wall outlets or extension leads. There are cheaper four-port USB chargers out there, but we haven't yet come across one this good. **Nigel Atherton**



Amateur
Photographer
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Recommended
★★★★

Rollei Safety Pads for GoPro compatible actions cameras

• www.rollei.com • £15

RESPONDING to speculation that a camera mount can compromise the structure and safety of a helmet, Rollei has created a special iShox helmet mount designed to release the camera when it is hit by a firm, sudden impact.

At first glance, these mounts look the same as any other GoPro Mount – with a 3M adhesive pad that attaches to the helmet. There are two different types of pad available – a flat and a round pad – enabling users to mount it onto different surfaces. The standard spring quick-release mechanism is also used to attach and detach the camera.

The unique feature is that any hard knocks taken to the camera or screw thread handle will quickly release it. It's intended to defer some of that impact, rather than causing shock to the helmet.

We mounted one of the Rollei safety-pad mounts and a GoPro to a solid desk and hit it at various different angles to put it to the test. True to Rollei's claims, it popped off every time it received a significant force, while the 3M pad held strong. Overall, our makeshift test yielded positive results and it's backed up by a German TÜV safety standard for good measure. **Richard Sibley**



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When: November 18th

Where: Central London / West End



X-Photographers
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KEVIN MULLINS

is an award-winning wedding and street photojournalist with a passion for people watching. He shoots with the small, Fujifilm mirrorless

cameras and always with natural light only. He was the first Fujifilm X-Photographer in the wedding area and shoots exclusively as a documentary / candid photographer. Weddings are where Kevin plys his trade, but as he says, really it's just 'people being people – they happen to be at weddings'. His wedding and street work feed into one another – candid street photography is his training ground for his successful wedding photography. He runs regular photography workshops and seminars across the UK and beyond.



MATT HART

is a street and event photographer based in Liverpool. He is an official Fujifilm X-Photographer, a Formatt Hitech featured Artist and

the founder of the Fujiholics Social Media Group. Matt is passionate about street photography; he has developed the skill to observe and be virtually invisible, letting the world carry on around him without affecting the scene. The subject is unaware. Matt keeps the system and process as simple as possible so as not to over complicate the task. This is why he has chosen the Fuji X system for his professional work which helps him to achieve his style. Matt runs street photography workshops and courses around major UK cities, passing on his techniques.

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The dp0 Quattro gives exceptional image quality at low ISO settings

Sigma dp0 Quattro

Andy Westlake tries out an unusual compact camera with a fixed ultra-wideangle lens

Sigma was the first manufacturer to produce a compact camera with an APS-C-sized sensor and fixed lens, in the shape of the DP1 back in 2006. This used the unique three-layer Foveon sensor, which claimed higher resolution than conventional Bayer sensors. The concept has been through multiple revisions since, including parallel models with different lenses, but the dp0 Quattro is Sigma's most radical version yet.

The first thing that strikes you about the dp0 is its shape. With its low, flat profile, huge lens barrel and rearward-angled handgrip, it can only really be described as odd. The 14mm f/4 lens itself is the widest angle ever seen on any

fixed-lens compact, giving a 21mm-equivalent view. Finally, the sensor is still a three-layer Foveon design, but now with an effective resolution of 19.6 million pixels, although things are a bit more complicated than that.

Foveon Quattro sensor

For those unfamiliar with the Foveon sensor, it works entirely differently to conventional sensors. Where these gain their colour vision using red, green and blue-coloured dye filters over the light-collecting pixels, Foveon sensors use three stacked layers of silicon. The top layer effectively captures blue light, the middle layer green light and the lower layer red light. However, to complicate things

further, the lower two layers have one quarter of the resolution of the top one, at 4.9 million pixels.

This gives Foveon images a unique look, with impressive detail resolution and unusually fine pixel-to-pixel colour gradation. Yet the design has its problems too, with excessive image noise at sensitivities of just ISO 800 and above. The raw images can also only be processed using Sigma's Photo Pro software, which, while capable of excellent results, is lamentably slow and clunky.

Features

Externally, the dp0's most prominent feature is its lens. It is physically huge, protruding almost 9cm from the



Data file

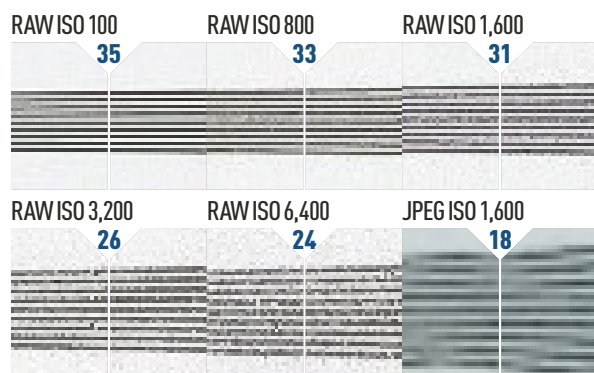
Sigma dp0 Quattro

Price	£749
Sensor	19.6-million-pixel, APS-C Foveon X3 Quattro sensor
Output size	5424x3616
Lens	14mm f/4
Focal length mag	1.5x (21mm-equiv AOV)
Shutter speeds	30-1/2000sec
ISO	100-6,400
Metering	Evaluative, centreweighted, spot
Exposure compensation	±3EV in 1/3 EV steps
Drive mode	3.5fps (4.5fps at low res)
LCD	3in 920,000 dots, 4:3
AF points	Contrast detection, 9-point and 'Free move' modes
Video	None
External mic	None
Memory card	SD, SDHC, SDXC
Power	BP-51 rechargeable battery (2 supplied)
Dimensions	161.4x67x126mm
Weight	550g (with battery and card)

Sigma dp0 Quattro

Resolution

The dp0's resolution is hugely impressive at low ISO sensitivities, being close to 3,600l/ph, which is about as high as it could possibly record given its pixel count. In raw it gradually falls at higher ISOs, to about 2,400l/ph at ISO 6,400. But in JPEG it halves at ISO 1,600 to 1,800l/ph due a change in processing mode, then drops to about 1,600l/ph at ISO 6,400.



Dynamic range

Our Applied Imaging dynamic range tests are designed for use with conventional sensors that use Bayer-pattern colour filter arrays, and we haven't been able to extract sensible results from the dp0's Foveon Quattro sensor. This means that we can't present our usual dynamic range graph here.

In practice, however, the camera gives very acceptable dynamic range at low ISO settings. Sigma Photo Pro also makes it easy to get the most from the camera's raw files, and routinely extracts noticeably more highlight detail than is recorded in the JPEGs without any user intervention at all. Sigma's 'X3 Fill Light' slider does an excellent job of balancing highlight and shadow detail in converted files, and it's possible to pull up a couple of extra detail in the shadows without the results looking over-processed.

At sensitivities of ISO 800 and above, though, there's much less room to manoeuvre, as shadow regions become very noisy indeed.

Noise

At low ISO sensitivities the dp0 gives exceptionally clean, detailed images. But things start to go wrong at higher settings, and JPEGs are practically unusable at ISOs of 1,600 and above. Raw images aren't so bad, but they show exceptionally high luminance noise. ISO 6,400 is very poor indeed, with visible banding and colour blotching.



camera body, and has a 58mm filter thread along with a bayonet mount for the supplied petal-shaped hood. With a 21mm equivalent wideangle view, it's in no way a general-purpose optic, being best suited to subjects such as landscapes and architecture. This makes the dp0 a very specific tool, rather than an everyday snapshot camera.

There's a top-plate hotshoe for auxiliary lighting, but no built-in flash. Images are recorded to an SD card that lives behind a rubber cover on the camera's left side, which also conceals a USB socket that can accept a cable release. However, there's no HDMI port, as the Quattro doesn't record video.

Build and handling

There's little to complain about in terms of build. The magnesium-alloy body feels solid, and operation is fast and responsive. Chunky twin dials on the top-plate are used to change exposure settings, and the lens has a large, smoothly rotating manual focus ring. Dedicated buttons are provided for focus mode, focus-area selection and autoexposure lock, and other key functions, including ISO, can be accessed quickly using the user-configurable QS (Quick Set) menu. There's no exposure-mode dial, but instead a top-plate button allows selection from program, aperture priority, shutter priority and manual modes.

There's no getting away, though, from the strangeness of that grip. It's surprisingly good for carrying the camera around, and actually not too bad for shooting, although mainly because you tend to support the camera by the lens instead. Yet it doesn't really improve anything compared to conventional designs, while adding bulk and demanding an odd-shaped space in a camera bag. It also induces a lot of thumb movement while changing settings, as the rear buttons are at two distinctly different depths.

Viewfinder and screen

On the Quattro's back is a 920,000-dot, 3in screen. It's sharp and detailed, and can show lots of useful information, including a live histogram and electronic levels display, but it's neither articulated nor touch-sensitive.

If you want to use an eye-level viewfinder, Sigma's optional LVF-01 is a hood that bolts onto the camera via the tripod socket and transforms the LCD into a giant electronic viewfinder. This works surprisingly well, but makes the camera even more unwieldy.

Alternatively, you can use an optical viewfinder that slides onto the hotshoe. For this, Sigma provides a display mode that shows all the usual shooting information on the rear screen, just without the live view display. You can also turn the LCD off completely if you like.

Autofocus

In good light, the dp0 focuses pretty quickly and accurately. You can move the focus area freely around the central region of the frame, across about half the image width and height, or use a quicker-to-select nine-point mode. It's possible to change the size of the focus box in three



steps, and face detection AF is available.

Under low-level artificial lighting, though, the Quattro's AF starts to falter. In this case, switching to manual focus may well be the most reliable approach. This can be done quickly by pressing the up button on the D-pad, and a magnified view is available for accurate focusing.

Performance

When it comes to image quality, there's really only word to describe the dp0's output at its best: astonishing. The lens is superb, being stunningly sharp corner-to-corner even at f/4. There's some green and magenta fringing towards the corners of the frame in JPEGs, but it can be corrected using a single check box when converting raw files. Barely any rectilinear distortion is visible, either.

At ISO 100-200, the camera's output is very clean and phenomenally detailed. Unfortunately, it also has serious noise problems at higher settings, and by ISO 1,600 the camera's JPEGs become practically unusable. Raw files processed in Sigma Photo Pro give much better results, but ISO 6,400 should really be avoided.

The dp0 tends to give generally well-judged exposures, previewing the exposure on-screen and offering a live histogram while shooting. So when you do disagree with the camera's opinion, it's easy enough to apply a touch of exposure compensation using the rear command dial. Alternatively, you can switch to spot metering using the QS menu.

Colour output is generally very attractive, being rich and vibrant without erring towards the overblown. There's plenty of options for fine-tuning colour output, too.



Our verdict

IT'S CLEAR that the Sigma dp0 Quattro is no ordinary camera. With its 14mm lens it's even further from being a mainstream product than the rest of the Quattro range. However, this counts in its favour, because you'll seriously struggle to find an ultra-wide lens that's anywhere near as good for the price, with the possible exception of the Fujifilm Fujinon XF 14mm f/2.8R. Indeed, you'd probably have to put the £1,300 Zeiss Milvus 21mm f/2.8 on a high-resolution full-frame DSLR to beat it.

In fact, the biggest problem with the dp0 Quattro isn't the camera itself. Instead, it's the slow and awkward Sigma Photo Pro software that's needed to work with its raw files, which you'll need to use for best results. If you tend to shoot sparingly this may not be too painful, but if you regularly

get home with scores of shots that you want to process, it won't be any fun at all.

Despite this, if you're a landscape photographer looking to work with lightweight kit, the Sigma dp0 Quattro becomes an extremely interesting option. The 58mm thread means it works with small, relatively inexpensive filters, and while you'll often want to use a tripod to keep ISOs low, you can get away with using one that's doesn't weigh a ton. You'll just need to work out how to fit its strange-shaped body into your camera bag.

For and against

- ✚ Exceptional low ISO image quality
- ✚ Extraordinarily sharp lens
- ✚ Good control layout
- ✖ Poor quality at ISO 1,600 and above
- ✖ Awkward handgrip
- ✖ Bulky L-shaped body

FEATURES	7/10
BUILD & HANDLING	7/10
METERING	8/10
AUTOFOCUS	7/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10



Focal points

The Sigma dp0 Quattro's unconventional design marks it out as an unusual niche product

Foveon X3 Quattro sensor

This sensor uses three stacked layers of pixels that record different colours of light. The top layer is 19.6MP and mainly sensitive to blue, while the two lower layers are 4.9MP and record mainly green and red light.

AF illuminator

Positioned on the lens barrel inside the 58mm thread, this will end up behind any filter you may have mounted.

Hotshoe

This can accept either a flash unit or an optical viewfinder.

Manual-focus ring

Manual focus is electronic, but very responsive and extremely precise, especially when used with magnified view.



D-pad

The top button selects AF or MF, the centre one magnifies the display for fine focusing, and the lower one moves the focus area.

Battery

Sigma's BP-51 battery is rated for 200 shots, and charges externally. A spare is provided in the box.



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18-300mm F3.5-5.6G AF-S ED VR	£669.00
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Zeiss Lenses



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Planar 50mm F1.4	£559.00
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Makro-Planar 100mm F2	£1449.00
Otus 55mm F1.4	£3170.00

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EF 50mm F1.4 USM	£237.00
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EF 70-200mm F4.0L IS USM	£797.00
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The extremely shallow depth of field at f/1.4 lends itself to documenting events and capturing reportage-style images

Canon EF 35mm f/1.4L II USM

Canon's latest wideangle prime promises to set a new standard in image quality. **Michael Topham** sets about finding out how well it performs



In recent years, we've seen Canon steadily update its most popular EF lenses. In the past 12 months alone there have been replacements for the EF 100-400mm f/4.5-5.6L IS USM and the EF 50mm f/1.8, and in this review we turn our attention to a new recruit – the Canon EF 35mm f/1.4L II USM. When I first heard rumours that Canon would be replacing its 1998 EF 35mm f/1.4L USM with a Mark II version, I knew the new lens would have big boots to fill. The original EF 35mm f/1.4L USM has been a popular choice for Canon users who are after one of the best wideangle primes that money can buy, which naturally begs the question: can the EF 35mm f/1.4L II USM really go one better? Another question worthy of

being asked is: can it justify such a high asking price? At the time of this review, the difference between the old and new lenses stands at £800 – a price that exceeds what many will be prepared to pay. To find the answers to these questions, I decided to test the EF 35mm f/1.4L USM alongside the new EF 35mm f/1.4L II USM to carry out a few side-by-side comparisons. Before revealing my findings, let's first find out how this new lens sets out its stall.

Features

The Canon EF 35mm f/1.4L II USM is rather special in the way it debuts its new and pioneering lens technology. This comes in the form of a new Blue Spectrum Refractive optic (also known as a BR optic) that's sandwiched

between two glass elements within the lens. Canon says this new innovative optic corrects for chromatic aberrations more effectively, while also producing sharper images through its ability to refract blue light – a wavelength that, until now, Canon admits has proven particularly difficult to converge to a specific focal point. If this new BR optic is as effective as it's promised to be, we'll no doubt see the technology absorbed into future Canon lenses.

As well as developing the new BR optic, the lens features a totally new optical design. Whereas the older EF 35mm f/1.4L USM incorporated 11 elements in nine groups with eight aperture blades, the newer EF 35mm f/1.4L II USM features a more complex arrangement of 14 elements in 11 groups

➤ with nine aperture blades. This makes it both larger and heavier than its forerunner – something that also plays a part in the way the lens handles.

One of the key attributes of this lens is its maximum aperture, which is particularly suited to capturing the reportage-style images favoured by many photojournalists, sports and wedding photographers. It's likely to see most use at the f/1.4 end of the aperture range, but can be stopped down to a minimum of f/22. In typical Canon fashion, it has an Ultrasonic Motor to ensure autofocus is both fast and quiet, and the full-time manual-focusing ring allows users to make fine focusing adjustments on the fly without having to switch to manual mode first.

Unlike Canon's considerably cheaper EF 35mm f/2 IS USM lens (£399), this new professional-grade optic doesn't offer optical stabilisation. While admittedly this makes it more vulnerable to handshake, there's the argument that stabilisation is not entirely necessary on such a wideangle lens, where minor movements of the camera can cause fewer disturbances. Optically stabilised 35mm lenses still remain few and far between (neither the Nikon 35mm f/1.4 G AF-S nor Sigma f/1.4 DG HSM offers optical stabilisation), and apart from the EF 35mm f/2 IS USM, the only other lens that does is the recently announced Tamron 35mm f/1.8 SP Di VC USD (£579).

The weather sealing has also been improved, to ensure the lens meets the high expectations of serious photographers who may find themselves shooting in adverse conditions. This should see it being more resistant to damage and water ingress when the going gets tough. Another improvement over its predecessor is the ability of the EF 35mm f/1.4L II USM to focus closer and within 28cm of a subject as opposed to 30cm.

Like the older lens, the internal focusing system of the new model prevents the front element from rotating, with filters and adapters attaching via a 72mm filter thread.

On older Canon lenses, the filter thread



The lens finds focus on subjects with little fuss and it is quiet in use too, thanks to its Ultrasonic Motor

‘The lens’s maximum aperture is particularly suited to capturing the reportage-style images favoured by many photojournalists, sports and wedding photographers’

diameter used to be printed on the barrel, whereas now it's printed around the perimeter of the front element, making it easier to refer to when the lens is stowed away.

Build and handling

As already briefly mentioned, the EF 35mm f/1.4L II USM is larger and a heavier lens than its predecessor. The diameter is only fractionally larger (1.4mm, to be precise), but the difference in length is obvious when it's viewed side by side with the original. Measuring 18.4mm longer, this has allowed Canon to redesign the manual-focus ring and make it almost twice the size of the original. It rotates smoothly and precisely, but it is quite heavily weighted, requiring a little more effort to turn

it across its focus-distance range than our well-used, but still pristine example of the EF 35mm f/1.4L USM. Half a turn of the manual focus ring is all that's needed to get from one end of the focusing range to the other.

There are a few other differences worth mentioning, too. Compared to the virtually flat front element on its predecessor, this newer lens has a more bulbous element at the front. The smooth finish to the barrel is replaced by a speckled matt black finish, which looks better on Canon DSLRs and gives it a slightly more premium feel in the hand. Elsewhere, the AF/MF switch is larger, although it doesn't protrude far from the barrel. This made it difficult to find from behind the camera when wearing gloves, and on the couple of occasions I had to pull my eye away from the viewfinder to locate the switch, which is less than ideal.

The build quality at the rear has also been enhanced by adding rubber around the perimeter of the mount. This helps to create a weather-resistant seal between the camera and lens, and could play a vital role if you're caught in a torrential downpour or sandstorm.

Image quality

A series of tests on both lenses revealed some noteworthy differences under close inspection. Although you'll struggle to see it in real-world images, unless you inspect them at 100% magnification or closer, our Applied Imaging tests confirm that this new lens is superior in terms of sharpness at both the centre and edge of the frame when it's opened to its maximum aperture of f/1.4. It's much the same story up to f/4, beyond which point the centre sharpness starts to follow an identical profile and resolve the same sharpness as its predecessor all the way to f/22. As for edge sharpness, this remained consistently higher



Opening the lens to f/1.4 enabled me to shoot as fast as 1/800sec to freeze the movement in this scene



Canon EF 35mm f/1.4L USM



Canon EF 35mm f/1.4L II USM



This comparison shows how well the new lens controls chromatic aberrations in high-contrast areas

than the results recorded by the older EF 35mm f/1.4L USM throughout the aperture range. For the optimum sweet spot of overall sharpness, users will want to shoot close to f/4.

This is an impressive sharpness performance, but what about other important criteria such as chromatic aberration, vignetting and curvilinear distortion? Shooting a series of scenes with both lenses, then inspecting high-contrast edges where chromatic aberrations can often be found, confirmed that the new lens has considerably improved the way it controls fringing. As the pictures above show, there were obvious signs of purple fringing in images taken on the older lens and virtually none taken with the newer one. We've got the engineers at Canon to thank for developing the innovative Blue Spectrum Refractive optic that has a vital role to play in this.

As for vignetting, the corners of images appear 1.8EV darker than the centre when the lens is opened to f/1.4, which is fractionally darker than its predecessor at the same aperture setting. Close the lens down to f/2.8 and the corner shading quickly starts to disappear, and by the time f/4 is reached there's virtually no sign of vignetting at all.

And let's not forget the way the lens handles curvilinear distortion. This, too, is an area of improvement on the original, and displays less barrel distortion, which you'll have difficulty discerning in real-world images.

Our verdict

CANON had its work cut out to produce a lens superior to the original EF 35mm f/1.4L USM, yet it has succeeded. With serious competition from third-party manufacturers, not to mention the continuing demand from serious photographers who expect nothing but the best, it's good to see Canon acknowledging the importance of returning to the drawing board with this lens. As well as creating a lens that's sharper in both the centre and at the edges of the frame, it manages to correct for chromatic aberrations more effectively than its predecessor, with less barrel distortion in the corners.

The trade-off comes in the form of the size and weight, but then again these are compromises most photographers – myself included – would be prepared to make for what is essentially a better lens. The improved weather resistance, fast and accurate autofocus, and first-class finish are other reasons to choose this lens.

If you want the very best, you usually have to expect to pay for it, and that certainly applies with this lens. The current price is likely to be more than what most can justify spending on a wideangle prime, which means it's more likely to be found in working pros' bags than those of enthusiasts. We'll undoubtedly see the price fall in the future, but right now it remains a very expensive optic. Canon should be applauded for producing such a fine new addition to its L-series line-up, and if it weren't for the intimidating price, as a Canon user, I'd be placing an order straight away.



Data file

Price £1,799
Filter diameter 72mm
Lens elements 14
Groups 11
Aperture f/1.4-f/22
Minimum focus distance 0.28m
Dimensions 80.4x104.4mm
Weight 760g
Lens mount Canon EF
Included accessories
 Lens cap, lens hood, lens pouch

Amateur Photographer Testbench GOLD
 ★★★★★

Canon EF 35mm f/1.4L II USM

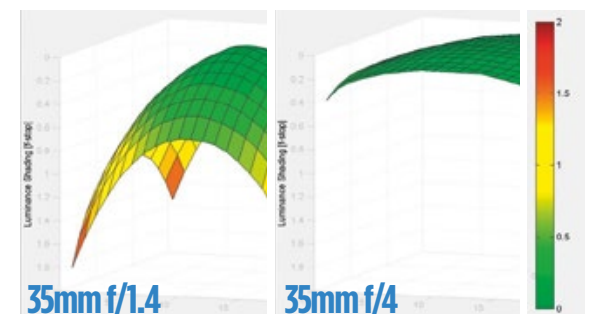
Resolution

The centre sharpness at f/1.4 improves on its predecessor, which it backs up with a superior level of sharpness in the corners. Our Applied Imaging Test results show the lens is at its sharpest in the centre from f/2.8-f/4. However, if you'd like to create a larger depth of field you can stop down to f/8-f/11 and still achieve acceptable results. We'd advise to steer clear of f/16 and f/22, where diffraction starts to encumber the finest details.



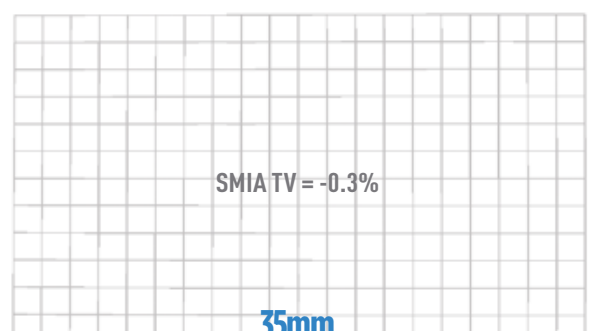
Shading

Vignetting is obvious in images shot at f/1.4, with the corners approximately 1.8EV darker than the centre. At f/2.8, edges are 0.6EV darker than the centre. At f/4, the vignetting clears up almost completely. At the time of review there was no lens profile; one should be available with the next update for Lightroom, Photoshop and Camera Raw.



Curvilinear distortion

Our distortion chart reveals a negligible amount of barrel distortion, whereby straight lines towards the edge of the frame bow outwards. The level of distortion is an improvement on the original lens. It won't drastically affect real-world images and shouldn't be a cause for concern.



This image clearly shows the vignetting that's displayed at f/1.4. Close it down to f/4 and it disappears almost completely

ROUND TWO
NOW OPEN!



AFOY

Amateur Filmmaker of the Year competition

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Your chance to enter the UK's newest competition for budding amateur filmmakers

TO COINCIDE with the launch of The Video Mode website, we're pleased to announce our new Amateur Filmmaker of the Year (AFOY) competition. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth £10,000 in total.

The competition is split into three rounds, each with its unique theme: Nature, Time and Love. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera you'd like, and the content and editing are up to your imagination – so long as it fits

the round's particular theme.

Visit www.thevideomode.com to view the top videos, as well as the scores and a leaderboard for the overall competition. The winner will be the person with the most points after three rounds, who will win the overall prize as well as title of Amateur Filmmaker of the Year.

Round Two: Time

Get creative in this round by exploring the passage of time in different ways. Play with frame rates to speed up or slow down your footage, or capture a moment like a child's birthday party in a cinematic manner. For examples, go to www.thevideomode.com/examples.

Rounds and dates

Below is a list of the competition rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. When planning your entry, take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you'll be judged.

Theme	Opens	Closes
Round One: Nature	1 Aug	30 Sep
Round Two: Time	1 Oct	31 Dec
Round Three: Love	1 Jan	28 Feb

The overall winner will be announced in April 2016

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Enter to win your share of prizes worth over £10 000! Here's what you could receive:

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Round Two

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Round Three

Canon XC10 (with 128GB CFast card and reader), worth £1,999.99
Canon Legria Mini X, worth £329.99

Overall prize

Canon Cinema EOS C100 Mark II, worth £3,599.99

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Folder not found

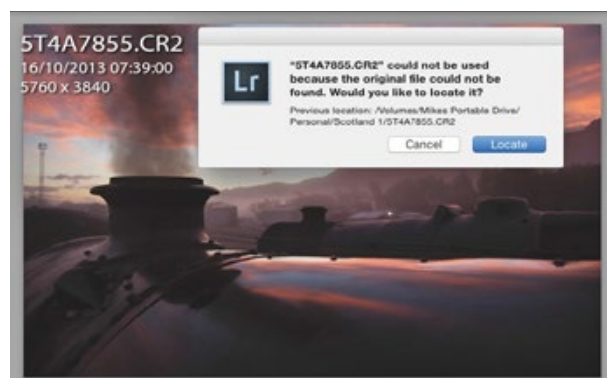
Q While navigating my folders in the Library module on my iMac, I have noticed there are some folders with question marks beside them. The thumbnails are still present when I go to the Develop module, but the message, 'The file could not be found' then appears. I'm not entirely sure what could have caused this. Fortunately, I keep a back-up of all my images, but can you suggest a way of getting these folders and their contents to reappear again?

James Duffy

A When you import images, Lightroom is rather clever in the way it remembers the original source from where your images are imported. If you import a number of images in a folder from a hard drive, say, Lightroom will automatically start searching for this hard drive to locate the folder before displaying all the images. If a folder of images gets moved from its original location to somewhere new, either by accident or intentionally, Lightroom won't be able to recognise where they are, and this is the most likely explanation for the question marks beside your folders and the 'file could not be found' message.

If you think you have accidentally moved a folder and have an idea of where you might have moved it to, you can hold the Ctrl key on your keyboard and click on the folder with the question mark. This will load an option to locate the missing folder manually. If this fails to work, I would suggest copying your images from your back-up drive into a new folder and location of your choice before importing them into Lightroom again – something that could save you hours searching for the missing folders' locations.

Michael Topham



Lightroom can locate a missing folder of images

The Panasonic FZ1000 has a 16x optical zoom and 20.1MP sensor



Whether the weather

Q I have a Panasonic Lumix DMC-FZ200 and an ageing Pentax K-7 with a newer 18-135mm Pentax lens. The Pentax, though heavy, gives me weather resistance and a better zoom range than the kit lens, and the Panasonic gives me a superb zoom range in a lightweight package. Unfortunately, the Panasonic, at less than three years old, has packed up. I had been thinking of upgrading the K-7 to a K-S2, but the Panasonic Lumix DMC-FZ1000 has made me think hard about what I really need to do.

The conclusion I have reached is that a Panasonic FZ1000 is almost ideal to effectively replace both cameras. I say 'almost', because it is not weather resistant like my Pentax. The positive aspects of it are, of course, its 20.1MP resolution, which is an improvement over both my existing cameras, and a very acceptable zoom range. It got a very good review in AP and, at around £599 and 830g, it costs less and weighs less than a similarly featured DSLR or CSC with a lens or lenses offering a similar range.

Should I keep my K-7 going for a bit longer and wait for a weather-resistant replacement for the FZ1000, or is there something else out there that I might be missing? The weight, the weather resistance and the zoom range are the most important features for me.

Mike Gosling

A Regarding your camera upgrade, I think the FZ1000 would be an excellent choice. We like it a lot, and even though it's been on the market for almost 18 months, it's still one of the best cameras in its class. It's not described as weather resistant, but most cameras can survive a bit of rain with no ill effects, so long as you take sensible precautions (I'd recommend the old trick of carrying a chamois leather to cover the camera while you're shooting and then to wipe the camera down afterwards).

The other camera I'd suggest you might want to look at is the Sony Cyber-shot DSC-RX10. While it has a shorter zoom range (24-200mm equivalent), it has a constant f/2.8 maximum aperture, weather-resistant build, and a really nice body design, and it costs around £600. You might also consider the Canon PowerShot G3 X, which has a long 24-600mm-equivalent zoom and weather-resistant design. However, it's let down by its lack of a viewfinder and slow continuous shooting in raw, and is also relatively expensive at £775.

Alternatively, you could wait for a replacement for the FZ1000, which would likely be weather resistant, like the recent FZ330. The problem is that it might well not arrive for another six months or a year, during which time you could have been getting on with using a new camera.

Andy Westlake

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Technical Support

Get a grip

Q After a lot of procrastinating, I've finally bought a Sony Cyber-shot DSC-RX100 III to use as a carry-everywhere camera. I'm still getting used to it, and while the image quality is fantastic and I love the viewfinder, the handling leaves something to be desired. In particular, I find it really slippery in my hand and am terrified I'll drop it. Is it possible to buy or make an add-on grip?

Bernard Tompkins



A grip for the RX100 costs about £13, or you could make one from Sugru

A This is one of our long-standing criticisms of Sony's RX100 series, but luckily help is at hand, and various kinds of add-on grips are available. Probably the easiest option is to buy the Sony AG-R2 grip, which sticks on to the front of the camera and gives a softer, more sculpted handgrip. Thankfully, it's not especially expensive, at around £13.

If you'd like something a bit more substantial, then another option is to sculpt your own grip from Sugru. This is a silicone-rubber material that will stick to almost anything, mould to whatever shape you need, and set after a couple of hours. It's great for making this kind of modification, and in principle can be removed cleanly if necessary. However, if you're worried about the resale value of the camera, the Sony grip is probably a better choice.

Andy Westlake

HOW IT WORKS

I am
your

Diffraction lens

I AM SOMETHING that looks completely alien to high-quality stills photography; I am a diffractive lens, technically known as a Fresnel or Phase Fresnel lens. What is it about my look? Examine a refractive lens element and you can see how smooth and polished it is. It's exactly what you expect to see in a lens. But I am a Fresnel lens, and you may have seen low-quality versions of me in rear-view magnifiers in cars and commercial vehicles, and also in lighthouse projectors. I am made of concentric rings with a saw-tooth profile – I'm jagged! But Fresnel lenses are also used for high-quality precision optics, including replacements for natural lenses in cataract surgery and for professional-quality photographic camera lenses. Both Canon and Nikon have lenses in the DSLR systems based on Fresnel optics. Such Canon lenses can be identified by a DO (Diffractive Optics) designation and with Nikon look out for the description Phase Fresnel (PF). Nikon's approach is arguably not based on diffractive optics, but they do use a Fresnel design.

Diffractive optics have two main advantages. The first is the ability to reduce the size and weight of a camera lens. The diffractive elements in a lens are very thin and light, and work in conjunction with refractive elements to reduce the physical size of the optical path.

Second, while a Fresnel lens on its own does not eliminate chromatic aberration (CA), the phase of the aberration can be different to that of the refractive elements and so, with careful design, they can cancel each other out.



Diffractive optics can reduce the size and weight of a lens

Therefore, diffractive-optics lenses usually exhibit excellent control of CA.

Yes, there are disadvantages. Cost is higher, partly due to the more challenging manufacturing procedure. There is some evidence that optical quality control is more difficult, too. Contrast and light-transmission efficiency have also been noted as being behind more conventional refractive optics. But with the trend in favour of lighter and less bulky photographic gear, diffraction optics is likely to be an increasingly accepted option for the modern photographer.



BLAST FROM THE PAST

Fujifilm X-Pro1

Ian Burley looks at the camera that kicked off Fuji's popular 'X' series

LAUNCHED January 2012

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SOME time after its final collaboration with Nikon, back in 2006, Fujifilm burst back onto the system camera scene with another sensor innovation, the APS-C-format X-Trans CMOS sensor. This time, Fujifilm not only used its own camera body design, but also a new X lens mount. The X-Trans sensor housed in the new X-Pro1 body is innovative because Fujifilm became one of the first to discard the anti-aliasing filter, compensating with a semi-random arrangement of photo site RGB filters. The move helped minimise moiré while improving resolution. Many feel the sensor delivers a more film-like result.

What's good The X-Pro1 features two big attractions: its sensor, and its retro-inspired design and control layout, complete with shutter-speed dial and aperture ring, all bound together by beautiful detailing. The lens range is growing nicely.

What's bad Fujifilm was rather late to the mirrorless system party, so third-party lens support is sparse. It took a few firmware updates to make the camera's operation live up to its specifications, and it's not as responsive as the most recent X-series models.



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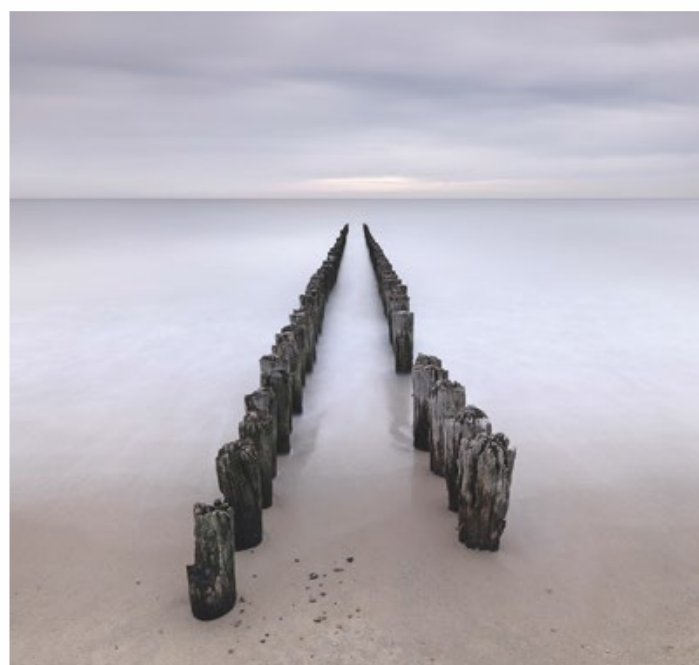
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In the bag

Tom D Jones is a multiple-award-winning fine-art photographer. You can view his work at www.tomdjones.com



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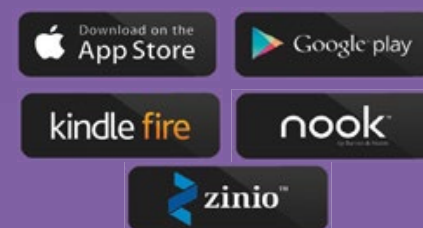


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1 Gitzo Series 4 Systematic tripod, Gitzo levelling base, Arca-Swiss Monoball Z1 head

I work a lot with long shutter speeds, so a sturdy tripod is indispensable. Carbon is essential for reducing weight, the levelling head is ideal on uneven ground, and the ball head is fast and reliable.



2 Hasselblad H5X and Arca-Swiss L-bracket

The H5X is a nice body and has a wonderful set of lenses – I have almost all of them. The L-bracket allows me to mount my camera in portrait-format orientation. The 28mm and the 35-90mm zoom are my most used lenses for landscape photography.



4 Neutral density filters

I like to use all kinds of neutral density filters, both standard (where the whole filter is coated), and soft and hard graduated ND filters. I prefer to use the coated glass versions as some makes of resin filter can feature a magenta cast.

5 Phase One IQ280 digital back

What amazing quality! As far as image resolution is concerned, all CMOS full-frame DSLRs fade into insignificance next to it. I really need that level of resolution, because I sell large-format prints. I absolutely love the touchscreen and ease of use.

List of kit ND 1.2 filter, ND 1.8 filter, three additional batteries for the Phase One IQ280 digital back, one extra battery for Hasselblad H5X body, CompactFlash card, Hasselblad HTS 1.5x tilt-and-shift adapter, release cord, Hasselblad HCD 28mm f/4 lens

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CANON 70 - 200mm f4 USM "L" IMAGE STABILIZERmint- £645.00
CANON 70 - 200mm f2.8 USM "L"mint BOXED £745.00
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STABI MK1mint BOXED £899.00
CANON 100 - 400mm f4 USM "L" IS IMAGE STABILIZERmint BOXED £845.00
CANON 14mm f2.8 USM "L"mint BOXED £795.00
CANON 35mm f1.4 USM "L" SUPERB SHARP LENSmint BOXED £775.00
CANON 50mm f1.2 USM "L" LATESTmint CASED £745.00
CANON 300mm f4 USM "L" IMAGE STABILIZERmint CASED £799.00
CANON 400mm f5.6 USM "L" WITH HOOD & CASEmint BOXED £799.00
CANON 500mm f4 USM "L" IMAGE STABILIZERmint-CASED £3,245.00
CANON 15mm f2.8 EF FISHEYEmint BOXED AS NEW £379.00
CANON 28mm f2.8 E/Fmint£195.00
CANON 50mm f1.4 USMmint BOXED £175.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW)mint £149.00
CANON 50mm f1.8 MK IImint- £85.00
CANON 60mm f2.8 USM MACRO LATESTmint BOXED £279.00
CANON 100mm f2 USMmint- £275.00
CANON 100mm f2 USMexc++ £225.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZERmint- £415.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER + HOODmint BOXED £445.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZERmint BOXED £169.00
CANON 18 - 55mm f3.5/5.6 MK IImint £59.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZERmint+HOOD £299.00
CANON 28 - 90mm f4/5.6 USMmint £69.00
CANON 28 - 105mm f3.5/4.5 USMmint £145.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZERmint BOXED £495.00
CANON 35 - 80mm f4/5.6 EF MKIImint £39.00
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CANON EF25 II EXTENSION TUBEmint BOXED £79.00
KENCO DG CANON FT TUBE SET 12,20,36MMmint BOXED £99.00
CANON EF 1.4X EXTENDER MK Imint £159.00
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CANON EF 2.0X EXTENDER MK Imint BOXED £175.00
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CANON EF 2.0X EXTENDER MK IImint CASED £179.00
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SIGMA 10mm f2.8 EX DC FISHEYE HSMmint BOXED £345.00
SIGMA 50mm f1.4 EX DG HSM LATESTmint- £199.00
SIGMA 17 - 35mm f2.8/4 EX HSM APHERICmint- £179.00
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CONTAX 90mm f2.8 SONNAR "G" BLACK +B&W FILTERmint BOXED £245.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD,FILTER,CAPmint CASED £195.00
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CONTAX TLA 140 FLASH FOR G1/G2mint CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2mint CASED £69.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACKmint BOXED £79.00
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CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOODmint £195.00
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CUSTOMER REVIEW: D7100 Body
★★★★★ 'Quality bit of kit! Love it!'
Fang! - Warwickshire

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Full Frame CMOS Sensor

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CUSTOMER REVIEW: D4s Body
★★★★★ 'Spectacular Camera'
Charlie Delta - Hertfordshire

SONY



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RECOMMENDED LENSES:

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Sony 28-75mm f2.8 SAM **£569**
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Panasonic

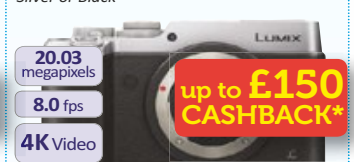


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OM-D E-M10 + 14-150mm II **£799**

Olympus Cashback* offer ends 31.1.16

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E-M10 II From **£549**

OM-D E-M10 II Body **£549**
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PENTAX

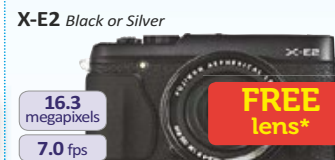


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Inc. £75 C/back + Free lens*
price you pay today £1249

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750D + 18-55mm £512 Inc. £50 C/back*
price you pay today £549
750D + 18-135mm £689 Inc. £50 C/back*
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700D Body £341 Inc. £50 C/back*
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700D + 18-55mm IS STM £419 Inc. £50 C/back*
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PARTNER
70D

20.2 megapixels
7.0 fps
1080p movie mode

£60 CASHBACK*

70D From £729

70D Body £669 Inc. £60 C/back*
price you pay today £729
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price you pay today £745
70D + 18-135mm f3.5-5.6 IS STM £879 Inc. £60 C/back*
price you pay today £939

CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

★★★★★ 'An excellent step up'
Adam – Portsmouth

Canon | **PRO**
PARTNER
EOS 7D MkII

20.2 megapixels
10.0 fps
1080p movie mode

up to £250 CASHBACK*
when bought with selected lenses

7D Mk II Body £1299

7D Mark II Body £1299

Canon | **PRO**
PARTNER
EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

£100 CASHBACK*

6D Body £1132

6D Body £1033 Inc. £100 C/back*
price you pay today £1132

Canon | **PRO**
PARTNER
5D Mark III

22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

up to £250 CASHBACK*
when bought with selected lenses

5D Mark III Body £2249

5D Mark III Body £2249

CUSTOMER REVIEW: EOS 5D Mk III Digital SLR Camera

★★★★★ 'You haven't got one? Get one!'
Roland – Northampton

Canon | **PRO**
PARTNER
EOS 1Dx

18.1 megapixels
12.0 fps
Full Frame CMOS sensor

1Dx Body £4399

1Dx Body £4399

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body

★★★★★ '...bought this as an upgrade to the 5D Mk 2 and have never looked back.'
Dave – Cornwall

Canon winter Cashback* offer ends 13.1.16

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• 9cm Min Height

MT190XPRO3.....£129
MT190XPRO4.....£159
MT190CXPRO3 Carbon Fibre.....£229
MT190CXPRO4 Carbon Fibre.....£249
MT190XPRO3 + 496RC2 Ball Head.....£139
MT190XPRO4 + 496RC2 Ball Head.....£189

Manfrotto
Imagine More

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• 144cm Max Height
• 34cm Min Height

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• 1000g Max Load
• 25.7cm Height

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Focus GP-8.....from £79

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Canon PRO PARTNER Speedlites: 600EX-RT £399 Inc. £50 C/back* price you pay today £449 430EX II £199 MR-14EX II £499 MT-24EX £749 SB700 £229 SB910 £339 R1 Close-Up £415 R1C1 £555 HVL-F43M £275 HVL-F60AM £439 FL-300R £134.99 FL-600R £279 AF 540FGZ £349 AF 360FGZ £225	Macroflites: 24 AF-1 £49.99 44 AF-1 £125 52 AF-1 £179 58 AF-2 £249 15 MS-1 £249 EF 610 DG ST £109.99 EF 610 DG Super £149.99 EM-140 DG Macro Flash From £314.99 Di700.....£159 Di866 Mark II.....£199 MG8000 £349 PF30X.....£74.99 16R Pro.....£337.99 Sekonic L-308s £139 Pro 478DR £299.99 DigiPro F £159.99	Nikon PRO PARTNER Speedlights: SB700 £229 SB910 £339 R1 Close-Up £415 R1C1 £555 HVL-F43M £275 HVL-F60AM £439 FL-300R £134.99 FL-600R £279 AF 540FGZ £349 AF 360FGZ £225	SONY PRO PARTNER Flashguns: HVL-F43M £275 HVL-F60AM £439 FL-300R £134.99 FL-600R £279 AF 540FGZ £349 AF 360FGZ £225	OLYMPUS PRO PARTNER Flashguns: FL-300R £134.99 FL-600R £279 AF 540FGZ £349 AF 360FGZ £225	SEKONIC PRO PARTNER Flashguns: L-308s £139 Pro 478DR £299.99 DigiPro F £159.99	GOSSEN PRO PARTNER Flashguns: L-308s £139 Pro 478DR £299.99 DigiPro F £159.99
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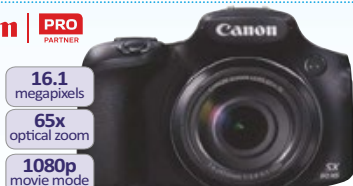


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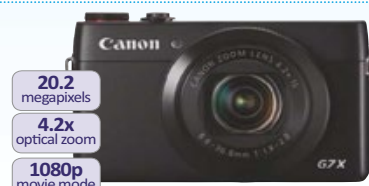
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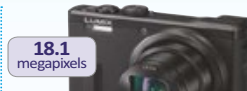


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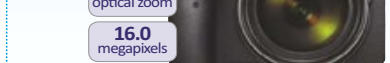


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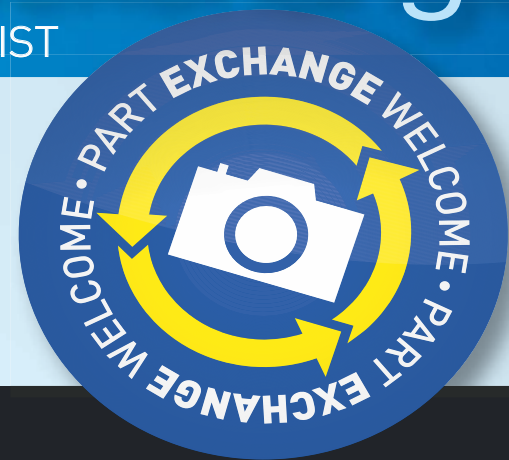


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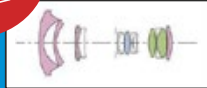
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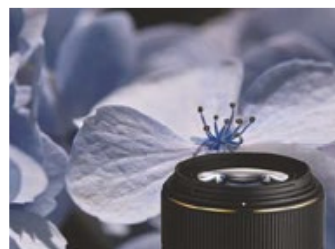
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New Stock

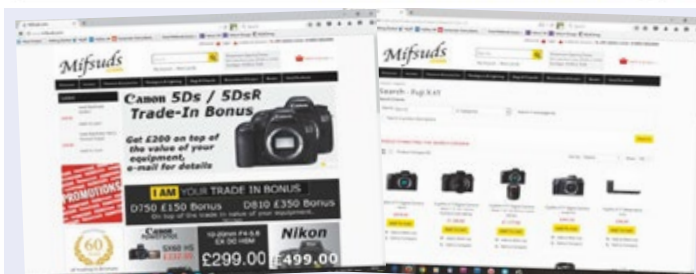
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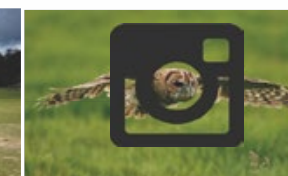


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Sigma 300mm F2.8 Apo DG HSM.....	E++ £1,299
Sigma 300mm F2.8 APO EX DG HSM.....	E++ £1,589 - £1,649
Sigma 300mm F4 Apo.....	E+ / E++ £149 - £199
Sigma 400mm F5.6 AF.....	E+ £99
Sigma 400mm F5.6 Apo Tele Macro.....	E+ £189
Sigma 500mm F4.5 Apo EX HSM.....	E+ £1,795
Sigma 600mm F8 Reflex.....	E++ £179
Tamron 14mm F2.8 Asph (IF) AF SP.....	E++ £349
Tamron 17-50mm F2.8 Di II.....	E++ £199
Tamron 17-50mm F2.8 XR Di II VC LD Asph.....	Mint- £229 - £249
Tamron 18-270mm F3.5-6.3 Di II VC PZD.....	E++ £199
Tamron 24-135mm F3.5-5.6 Asph.....	E++ £149
Tamron 28-75mm F2.8 XR Di.....	Mint- £229
Tamron 28-300mm F3.5-6.3 XR Di VC.....	E++ £279
Tamron 70-200mm F2.8 Di LD (if) Macro.....	E+ / E++ £299 - £349
Tamron 70-300mm F4-5.6 Di VC USD.....	E++ / Mint- £189 - £199
Tamron 200-500mm F5-6.3 Di LD AF.....	E++ £489
Tokina 10-17mm F3.5-4.5 DX Fisheye.....	Ex Demo £499
Tokina 11-16mm F2.8 DX ATX.....	E++ £279
Tokina 12-24mm F4 ATX PRO SD.....	E++ £199
Tokina 16-50mm F2.8 ATX PRO DX.....	E++ £249
Tokina 24-200mm F3.5-5.6 SD.....	E++ £129
Tokina 28-80mm F2.8 ATX Pro.....	E++ £199
Tokina 35mm F2.8 Macro DX ATX.....	E++ / New £249 - £299
Tokina 50-135mm F2.8 DX ATX.....	Ex Demo / E+ £329 - £399
Tokina 300mm F2.8 ATX SD.....	E+ £749
Zeiss 18mm F3.5 ZE.....	Mint- £699
Zeiss 21mm F2.8 ZE.....	E++ / Mint- £799 - £899
Zeiss 28mm F2 ZE.....	E+ £519
1.4x EF II Extender.....	E++ £179
2x EF Extender.....	E+ / E++ £109 - £129
Sigma 1.4x Apo EX Converter.....	E++ £79
Tamron 2x AF MC7 Converter.....	E++ £45
Teleplus 2x MC7 Converter.....	E++ £49
Marumi DRF-14C RingFlash.....	E++ £79
Metz 15 MS-1 Flash.....	E++ £179
Metz 40M22 Flash.....	Unused £69
Metz 50AF1 Digital.....	E+ / E++ £69 - £99
Sigma EF500 DG ST Flash.....	E+ / E++ £39
Sigma EF500 DG ST Flash II.....	E++ £49
Sigma EF500 ST Flash.....	E+ £39
Sigma EM-140 DG Macroflash.....	E++ £199
270EX Speedlite.....	E+ £59
300EX Speedlite.....	E+ / E++ £15 - £29
380EX Speedlite.....	E+ / E++ £49 - £59
420EX Speedlite.....	E+ / E++ £75 - £79
430EX II Speedlite.....	E++ £119
430EX Speedlite.....	E++ £99
430EX Speedlite.....	As Seen / E+ £15 - £29
540EX Speedlite.....	E+ / E++ £39 - £49
550EX Speedlite.....	E+ / E++ £85 - £109
580EX MkII Speedlite.....	E+ / E++ £189 - £219
580EX Speedlite.....	E+ / E++ £119 - £159
ML3 MacroLite.....	E++ £449
MR-14EX Macro Ringlite.....	E+ / Mint- £219 - £279
ST-E2 Transmitter.....	E+ / Mint £59 - £89
Audio Tech Pro24CM Microphone.....	Mint- £49
Quartz Data Back E.....	E++ / Unused £15 - £25
Rode Stereo Videomic Pro.....	Mint- £89
Technical Back E with Keyboard.....	Unused £49 - £75
Tripod Mount Ring C (WII).....	E+ £79
Tripod Mount Ring J.....	E++ £39
WFT-E7B Wireless Transmitter.....	Mint £449

Canon Manual

F1NAE Black Body Only.....	Exc / E+ £159 - £199
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F1N Black Body Only.....	E+ £159
F1 Black Body Only.....	As Seen / E+ £89 - £149
T90 Body + Databack.....	E+ £119
T90 Body Only.....	E+ £69 - £89
T70 + 50mm F1.8.....	E+ £35
T70 Body Only.....	E+ / Mint- £29 - £35
A1 Black Body + Winder A.....	Exc £59
A1 Black Body Only.....	Exc / E++ £49 - £89
AE1 Black Body Only.....	Exc £49
AE1P Chrome Body.....	E+ £59
AV1 Black Body Only.....	E+ £49
AV1 Chrome + Winder A.....	Exc £39
AV1 Chrome Body Only.....	E+ £49
EF Black Body Only.....	E+ £89
FTb QL Black Body Only.....	E+ £59
FTb QL Chrome Body Only.....	E+ £49 - £59
Pellix + 50mm F1.8.....	As Seen £69
20mm F2.8 B/lock.....	E+ £139
20mm F3.5 Macrophoto Lens.....	E++ £149
28mm F2.8 FD.....	E+ / Unused £20 - £59
35-70mm F3.5-4.5 FD.....	E+ / Unused £29 - £49
35-70mm F4 FD.....	E+ £19
35-70mm F4 FD AF.....	Unused £89
35-105mm F3.5 FD.....	Unused £149
35-105mm F3.5-4.5 FD.....	E+ / Mint- £45 - £89
50mm F1.4 B/lock.....	As Seen £25
50mm F1.8 B/lock.....	E+ £15
50mm F3.5 FD + FD25 Tube.....	E+ £79
70-150mm F4.5 FD.....	E+ £19
70-210mm F4 FD.....	Exc / Unused £25 - £89
75-200mm F4.5 FD.....	Exc / E++ £19 - £49
100mm F2.8 B/lock.....	E+ £65
100mm F4 FD Macro + Tube. E+ / Unused £119 - £199	
100mm F4 Macro B/lock.....	Exc £59
100-300mm F5.6 FD.....	Exc / Unused £39 - £99
135mm F3.5 B/lock.....	E+ £25
200mm F2.8 FD.....	E+ / E++ £149
300mm F5.6 FD.....	E+ £69 - £79
Centon 500mm F8 Reflex.....	E++ £39
Cosina 100-500mm F5.6-8.....	Unused £99
Sigma 16mm F2.8 Fisheye.....	Mint- £99
Sigma 400mm F5.6 Apo.....	E++ / Mint- £79 - £89
Tamron 28-200mm F3.8-5.6 Asph.....	E+ £49
Tokina 300mm F2.8 ATX.....	Unused £549 - £599
188A Speedlite.....	E+ £99
199A Speedlite.....	E+ £15 - £19
244T Speedlite.....	E+ / E++ £5 - £15
277T Speedlite.....	E+ £15
299T Speedlite.....	E++ £29
300TL Speedlite.....	E+ / E++ £20 - £39
480G Speedlite.....	E+ £99
ML-1 MacroLite.....	E++ £99
ML2 MacroLite.....	E+ £69
ML3 MacroLite.....	E+ / E++ £39 - £59
2x Extender.....	E+ £35
2x Extender.....	E+ / E++ £29
Autobellows.....	E++ £99
Film Chamber 250.....	E++ £95
Handy Stand F.....	E++ £49
LC-2 Wireless Controller.....	E+ £35
AE Finder FN.....	E+ / E++ £69 - £99
Eye Level Finder FN.....	E+ £49
Servo EE Finder.....	E+ £75
Speed Finder F.....	As Seen £45 - £65
Speed Finder FN.....	E++ £99
Speedfinder FN.....	As Seen / E++ £49 - £69
Waist Level Finder F.....	E++ / Unused £59
Waist Level Finder F1.....	E++ £45
Waist Level Finder FN.....	E++ £75 - £79
Waist Level Finder FN-6X.....	E++ £85
AE Motordrive FN.....	As Seen / E++ £49
MA Drive Set.....	E+ / Unused £49 - £69
Powerwinder F.....	E+ £49
Winder A.....	E+ / Unused £9 - £20
Winder A2.....	E+ £15 - £19
Contax G Series	
G2 Millennium Kit.....	E++ £1,450
G2 + 45mm F2.....	E++ £599
G1 + 45mm F2.....	E++ £349
G1 Body Only + GA1 Mount.....	E+ £229
G1 Body + GD1 Back.....	E+ £169
G1 Body only.....	E+ / E++ £169 - £199
16mm F8 G + Finder.....	Mint- £849
21mm F2.8 G + Finder.....	E+ £549
21mm F2.8 G + Finder - Black.....	E++ £549
28mm F2.8 G.....	E++ £299
35-70mm F3.5-5.6 G Vario.....	E++ £389
90mm F2.8 G.....	E++ £199 - £229

Contax G Series

G2 Millennium Kit.....	E++ £1,450
G2 + 45MM F2.....	E++ £599
G1 + 45mm F2.....	E++ £349
G1 Body Only + GA1 Mount.....	E+ £229
G1 Body + GD1 Back.....	E+ £169
G1 Body only.....	E+ / E++ £169 - £199
16mm F8 G + Finder.....	Mint- £849
21mm F2.8 G + Finder.....	E++ £549
21mm F2.8 G + Finder - Black.....	E++ £549
28mm F2.8 G.....	E++ £289
35-70mm F3.5-5.6 G Vario.....	E++ £399
90mm F2.8 G.....	E++ £199 - £229

GC21 CASE (G2).....	E++ £69
GD1 Databack.....	E++ £49
Goldpfeil Leather Holdall.....	Mint- £149
TLA140 Flash.....	As Seen / Mint- £20 - £59
TLA200 Flash.....	E++ £79

Contax SLR Series

AX Body Only.....	E+ / E++ £199 - £249
NX Body Only.....	E++ £189
RTS3 Body Only.....	E+ £299
S2 Body Only.....	E++ / Unused £450 - £549
ST Body Only.....	E+ £229
RTS2 Body + Winder.....	E+ £169
RTS2 Body Only.....	E+ £129
RTS Body Only.....	E+ £99
Aria Body Only.....	E+ £109
167MT Body Only.....	E+ £59 - £79
137MD Body Only.....	E+ £35 - £39
139 Body Only.....	E+ £39
28-70mm F3.5-4.5 MM.....	E++ £259 - £279
28-80mm F3.5-5.6 AF.....	New £399
50mm F1.4 MM.....	E++ £199
50mm F1.7 AE.....	E++ £89
50mm F1.7 MM.....	E++ £129
60mm F2.8 AE Macro.....	E+ £299
70-200mm F4-5.6 AF.....	E++ £499
70-300mm F4-5.6 AF.....	E++ / Unused £449 - £689
80-200mm F4.5.....	E+ £25
100mm F2 AE.....	E++ £599
100mm F3.5 AE.....	E+ £179 - £199
100mm F4.5 Planar.....	E++ £699
135mm F2 (60 Year Edition).....	Unused £2,399
180mm F2.8 AE.....	Unused £599
200mm F4 AE.....	Unused £449 - £499
300mm F4 AE.....	E+ £299
TLA20 Flash.....	E+ / E++ £15 - £39
TLA280 Flash.....	As Seen / Unused £39 - £149
TLA30 Flash.....	E+ / Unused £25 - £49
TLA360 Flash.....	E+ / E++ £79 - £119

Digital Mirrorless

Fuji Finepix X20.....	E++ £199
Fuji X-E1 Black Body Only.....	E++ £165
Fuji X-E1 Silver Body Only.....	E++ / Mint- £165 - £179
Fuji X-E2 Silver Body Only.....	E++ £299
Fuji X-Pro1 Body.....	E++ £249
Fuji X-T10 Black Body Only.....	Mint £399
Nikon J1 Black + 10mm.....	Unused £179
Nikon J1 Black + 10-30mm VR.....	Mint- £199 - £229
Olympus E-P1 + 14-42mm.....	E++ £99
Olympus E-P2 Black Body Only.....	E+ £79
Olympus E-P2 Chrome Body Only.....	E++ £89
Olympus E-P3 + 14-42mm Black.....	E+ £179
Olympus E-P3 Body + VF2 Finder.....	E+ £199
Olympus E-P3 Body Only - Black.....	E+ £99 - £139
Olympus E-PL2 Black Body Only.....	E++ £129
Olympus E-PL2 Black Body Only.....	Ex Demo £139
Olympus E-PL2 Body Only + Case.....	E++ £89
Olympus E-PL3 Body Only.....	E++ / Mint- £89 - £99
Olympus E-PM1 Black Body Only.....	E++ £79
Olympus OMD E-M1 Body Only.....	E++ £599
Olympus OMD E-M5 Body Only.....	E++ £349
Panasonic G1 Body Only.....	E++ £59
Panasonic G3 Black Body Only.....	E+ £79
Panasonic GF-1 Body Only.....	E+ / E++ £49 - £59
Panasonic GF-1 Body + LVF1 Finder.....	E+ £79
Panasonic GF-3 + 14-42mm.....	E+ £99 - £109
Panasonic GF-3 Black Body.....	E++ / Mint- £59 - £69
Panasonic GF-5 + 14-42 mm.....	Unused £199
Panasonic GH-3 Body + Grip.....	E++ / Mint- £399 - £449
Panasonic GH-3 Body Only.....	E++ £349 - £399
Panasonic GH1 Body Only.....	E+ £109
Panasonic GX7 Body Only.....	E++ / Mint- £329 - £349
Pentax Q Body Only.....	E++ £99
Sony A5100 Body Only.....	Unknown £299
Sony A7 Body Only.....	Mint- £629
Sony A7R Body Only.....	E++ / Mint- £889 - £989
Sony NEX3 + 16mm F2.8.....	E++ £129
Sony NEX3 + 18-55mm.....	E++ £129
Sony NEX7 + 18-55mm.....	E+ £349

Fuji X Lenses

Zeiss 12mm F2.8 Touit X.....	Mint- £589
16-50mm F3.5-5.6 OIS XC.....	E++ £129
18-135mm F3.5-5.6 OIS WR XF.....	E++ £379
18-55mm F2.8-4 XF.....	E++ / Mint- £279
18mm F2 XF R.....	Mint- / Unused £189 - £239
23mm F1.4 XF R.....	Mint- £549

27mm F2.8 XF.....	E++ / Mint- £199
55-200mm F3.5-4.8 OIS XF.....	Mint- £399
60mm F2.4 XF R Macro.....	E++ £289
4/3rds Lenses	
Olympus 7-14mm F4 ED Zuiko.....	E++ £749
Olympus 9-18mm F4-5.6 ED Zuiko.....	E+ £249
Sigma 10-20mm F4-5.6 EX DC HSM.....	E++ £179
Olympus 11-22mm F2.8-3.5 Zuiko.....	E+ / Mint- £249 - £299
Olympus 12-60mm F2.8-4 ED SWD.....	E+ / E++ £279 - £349
Olympus 14-35mm F2 SWD.....	E++ £989
Olympus 14-54mm F2.8-3.5 Zuiko.....	E++ £149
Olympus 18-180mm F3.5-6.3 Zuiko.....	E++ £249
Panasonic 25mm F1.4 Summilux D.....	E++ £299
Olympus 25mm F2.8 Zuiko.....	E++ £139
Olympus 35-100mm F2 Zuiko.....	E++ £825
Olympus 35mm F3.5 Macro Zuiko.....	E++ £98 - £129
Olympus 40-150mm F3.5-4.5 Zuiko.....	E+ / E++ £39 - £49
Olympus 40-150mm F4-5.6 ED Zuiko.....	E+ / E++ £45 - £49
Olympus 50-200mm F2.8-3.5 SWD.....	E++ £499
Olympus 50-200mm F2.8-3.5 Zuiko.....	E++ £369 - £389
Olympus 50mm F2 ED Macro Zuiko.....	E++ £269
Samyang 85mm F1.4 IF MC Aspherical.....	E+ £169
Sigma 150mm F2.8 Apo DG Macro.....	E++ £299
Olympus EC20 2x Tele Converter.....	Mint- £249

Micro Lenses



See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

21mm F2.8 M Black.....	E+ / E++ £1,199	70-210mm F4 R 3cam.....	E++ £349	85mm F1.8 AFD.....	E++ £229 - £239
21mm F4 Chrome + Finder.....	E+ £1,149	75-200mm F4.5 R 3cam.....	E+ £129 - £149	105mm F2 AF DC.....	E++ £529
24mm F1.4 Asph M - Black.....	E+ £3,499	80-200mm F4 ROM.....	E++ £649	105mm F2 AFD DC.....	Mint- £549
24mm F2.8 Asph M Black.....	Exc / E++ £999 - £1,389	80-200mm F4.5 R 3cam.....	E+ £189 - £199	105mm F2.8 AFD Micro.....	E+ £329
24mm F2.8 Asph M Black 6bit.....	E++ £1,599	100mm F2.8 APO Macro 3cam.....	Mint- £1,299	105mm F2.8 AFS G VR Micro.....	E++ £479 - £499
24mm F3.8 Asph M Black.....	Mint- £1,199	100mm F2.8 APO Macro ROM.....	E++ £1,249	180mm F2.8 ED AF.....	E+ £299
28/35/50 F4 Tri Elmar.....	E++ £2,399	105-280mm F4.2 Vario ROM.....	E+ £2,499	180mm F2.8 ED AFD.....	E++ £449
28mm F2 Asph M Black.....	E+ £1,399	135mm F2.8 R 2cam.....	E++ £149	200-400mm F4 G VR AFS IFED....	E++ £2,499 - £2,639
28mm F2 Asph M.....		135mm F2.8 R 3cam.....	E+ £199 - £249	300mm F2.8 G AFS ED VR II.....	E++ / Mint- £2,999 - £3,189
Black 6bit.....	E+ / Mint- £1,699 - £1,749	180mm F2.8 R 3cam.....	E++ £499	300mm F2.8 IFED AF-I.....	E++ £1,749
28mm F2.8 M Black.....	E- £749	180mm F3.4 Apo R 3cam.....	E+ £699	300mm F4 AFS IFED.....	E+ / E++ £619 - £679
35mm F1.4 Asph M Black....	E+ / E++ £1,689 - £2,149	250mm F4 R 3cam.....	E++ £299	500mm F4 AFS IFED II.....	E+ £2,950
35mm F1.4 Asph M.....		280mm F2.8 Apo R 3cam.....	E++ £1,999	600mm F4 AFS IFED.....	As Seen £1,650
Black 6bit.....	E++ / Mint- £2,749 - £2,899	1.4x Apo Extender R.....	E++ £299 - £349	Samyang 24mm F1.4 AE ED AS UMC.....	Mint- £379
35mm F2 Asph M Black.....	E++ £1,199	2x Extender R.....	Exc / Mint- £49 - £129	Schneider 28mm F2.8 PC S/Angulon.....	E+ £549
35mm F2 Asph M Black 6bit.....	Mint- £1,549 - £1,599	Canon 400mm F2.8 FD L.....	E+ £999	Schneider 90mm F4.5 PC-TS Makro.....	E++ £1,789
35mm F2 Asph M Chrome.....	E+ £1,299	Tamron 70-350mm F4.5.....	E+ £169	Sigma 10-20mm F4-5.6 EX DC HSM.....	E+ £179
35mm F2.8 M Black 6bit + Hood.....	Mint- £949	Angle Finder R.....	E+ / E++ £39 - £99	Sigma 14mm F2.8 D EX Asph.....	E++ £349
50mm F0.95 Asph M - Black.....	Mint- £6,250 - £6,499	Angle Finder R (14300).....	E++ £59 - £125	Sigma 15mm F2.8 EX DG Fisheye.....	Mint- £339
50mm F0.95 Asph M 6bit - Black.....	E+ / Mint- £5,989 - £5,999	Bellows R + 100mm F4 R.....	As Seen £199	Sigma 18-50mm F2.8 EX DC HSM.....	E++ £149
50mm F1.4 Chrome.....	E+ £749	Bellows Unit R.....	E+ £99	Sigma 50mm F2.8 EX DG MACRO.....	E++ £149
50mm F2 Apo Asph M Black.....	Mint- £4,489	Databack DB2.....	E++ £39	Sigma 50-150mm F2.8 Apo HSM II.....	E+ £349
50mm F2 Chrome.....	E+ £449	Macro Adapter R.....	E++ / Mint- £69 - £125	Sigma 50-500mm F4-6.3 Apo DG HSM.....	E+ £429
50mm F2 Close Focus + Specs.....	E+ £499	Motordrive R.....	E++ £49	Sigma 70-300mm F4-5.6 Apo Macro Super... Mint- £59	
50mm F2 Collapsible.....	As Seen / E+ £299 - £389	Motordrive Set R8/R9.....	E+ £249	Sigma 150-500mm F5-6.3 APO DG OS.....	
50mm F2 M Black 6bit.....	E++ / Mint- £1,099 - £1,149	Motorwinder R8/R9.....	E+ / E++ £99 - £249	HSM.....	E+ / E++ £419 - £449
50mm F2.8 Chrome.....	E+ £299	R8/R9 Remote control.....	E++ £99	Sigma 150mm F2.8 Apo DG HSM OS Macro.....	E++ £429
50mm F2.8 M Chrome.....	E++ £549	STA-1 Tripod Collar.....	Mint- £99	Sigma 300mm F2.8 APO EX DG HSM.....	E++ £1,649
65mm F3.5 Elmar.....	E+ / E++ £275 - £299			Tamron 14mm F2.8 Asph (IF) AF SP.....	New £349
75mm F2 Apo M Black 6bitE++ / Mint- £1,799 - £1,849				Tamron 17-50mm F2.8 XR Di II VC LD Asph.....	E++ £249
90mm F2 Apo M Black 6bit.....	E++ £1,879			Tamron 18-270mm F3.5-6.3 Di II VC PZD.....	E+ £189
90mm F2 Black.....	E+ / E++ £449 - £649			Tamron 20-40mm F2.7-3.5 SP Asph.....	E+ £179
90mm F2 M Chrome.....	E++ £989			Tamron 28-300mm F3.5-6.3 XR Di.....	E++ £79
90mm F2.5 Black 6 BIT + Hood.....	Mint- £949			Tamron 55-200mm F4-5.6 Di II.....	E- £39
90mm F2.8 Black.....	As Seen / E+ £299 - £399			Tamron 70-200mm F2.8 VC USD.....	Mint- £659
90mm F2.8 Chrome.....	As Seen / E+ £179 - £349			Tamron 90mm F2.8 SP AF.....	E+ / E++ £159
90mm F4 Elmar.....	Exc / E+ £195 - £199			Tamron 90mm F2.8 SP Di Macro.....	E++ £219
90mm F4 Elmar E39.....	E+ £249			Tamron 200-400mm F5.6 AF LD.....	E++ £169 - £199
90mm F4 Macro M Set 6bitE++ / Mint- £1,799 - £1,999				Tokina 12-24mm F4 ATX.....	
135mm F2.8 Black.....	E+ / E++ £299 - £349			PRO SD.....	E+ / E++ £249 - £259
135mm F2.8 M Black.....	E++ £389			Tokina 20-35mm F2.8 ATX Pro.....	E++ £279
135mm F3.4 Apo M Black.....	E+ £1,499			Tokina 35mm F2.8 Macro DX ATX.....	E++ £239
135mm F4 Black.....	Exc / E+ £299 - £389			Tokina 50-135mm F2.8 DX ATX Pro.....	E++ £329
135mm F4.5 Hektor.....	As Seen £69 - £99			Tokina 80-400mm F4.5-5.6 ATX.....	E++ £249
Handgrip M240 14496.....	E++ £139			Tokina 80-400mm F4.5-5.6 ATX.....	E++ £249
1.4x Viewfinder Magnifier M.....	E+ / Mint- £129 - £139			Voigtlander 20mm F3.5 SLII.....	Mint- £279
18mm Chrome Viewfinder.....	E++ £379 - £399			Zeiss 18mm F3.5 ZF.2.....	E++ £699
21/24/28mm Viewfinder - Black.....	E++ / Mint- £239 - £249			Zeiss 21mm F2.8 ZF.....	E++ £799
21mm Chrome Viewfinder.....	E+ / Mint- £199 - £229			Zeiss 25mm F2 ZF2.....	E++ £950
24mm Black Viewfinder.....	E++ £169 - £199			Zeiss 25mm F2.8 ZF.....	E+ £449
28mm Black Viewfinder.....	E+ £169			Zeiss 25mm F2.8 ZF.2.....	E++ £539 - £579
Universal Wide Angle Finder M.....	E++ £379			Zeiss 35mm F2 Distagon ZF.2 E++ / Mint- £549 - £599	
5x Magnifying Finder (16486).....	E++ £85			Zeiss 50mm F1.4 ZF.2.....	E++ £399
Angle Finder M.....	E++ £149			Zeiss 85mm F1.4 ZF.....	New £799
Bellows II.....	E+ £85			Zeiss 85mm F1.4 ZF.2.....	E++ £749
Large B&S Head.....	Exc / E+ £35 - £45			Sigma 1.4x Apo EX Converter.....	E- £79
Motor M.....	E++ £199 - £249			Sigma 2x Apo EX Converter.....	E++ £99
				Kenko 2x Pro300 Converter.....	E- £75
				TC-20 EIII AFS Converter.....	Mint- £269
				TC-20E Converter.....	E++ £129
				TC-20EII Converter.....	E++ £179
				Metz 58 AF-2 Digital Nikon.....	Mint- £159
				Nissin 5000GW Flash.....	Unused £59
				Nissin 6000GT Flash.....	Unused £59
				Sigma EF430 Super Flash.....	E+ £39
				Sigma EF500 Super Flash.....	E+ / E++ £29 - £35
				Sigma EF530 ST DG TTL Flash.....	E++ £79
				Sigma EM-140 DG Macroflash - Nikon.....	Mint- £219
				R1C1 Speedlight Commander Set.....	Mint- £399
				SB21B Ringflash.....	E++ £99 - £179
				SB22 Speedlight.....	E++ £35
				SB22S Speedlight.....	E+ £35
				SB24 Speedlight.....	As Seen / E+ £19 - £39
				SB25 Speedlight.....	E++ £49
				SB27 Speedlight.....	E++ £59
				SB28 Speedlight.....	E++ £59
				SB500 Speedlight.....	Mint- £149
				SB50DX Speedlight.....	E+ / E++ £39 - £49
				SB600 Speedlight.....	E+ / Mint- £129 - £149
				SB800 Speedlight.....	E+ / Mint- £159 - £199
				SB80DX Speedlight.....	E+ £79
				SDB Battery Pack.....	E++ £35
				SDBA Battery Pack.....	Mint- £39

Leica R Series

R9 Anthracite Body Only.....	E+ £569 - £699
R9 Black Body Only.....	E++ £599 - £649
R8 Black Body Only.....	E+ / E++ £299 - £349
R8 Chrome Body Only.....	E+ / E++ £279 - £299
R7 Black Body Only.....	E- £299
R7 Chrome Body Only.....	E+ / E++ £299
R6.2 Black Body Only.....	E+ / E++ £449
R6.2 Chrome Body Only.....	E++ £449
R6 Black Body Only.....	E+ £289 - £349
R5 Black Body Only.....	E+ / E++ £199 - £299
R5 Chrome Body Only.....	E++ £349
RE Black Body Only.....	E+ £179 - £219
R4S Model 2 Black Body Only.....	E+ £119
R4 Black Body Only.....	E+ / E++ £99 - £159
R3 MOT + Winder.....	E+ / E++ £179 - £199
R3 Black Body Only.....	E+ £109
SL2 Anniversary Body Only.....	E++ £599
SL Chrome Body Only.....	E+ / E++ £159 - £179
Mk2 Chrome Body Only.....	E++ £179
15mm F2.8 Asph ROM.....	Mint £4,499
21mm F4 R 3cam.....	E- £599
21mm F4 ROM.....	E+ £599
21-35mm F3.5-4 Asph ROM.....	E++ £1,449 - £1,499
24mm F2.8 ROM.....	E++ £899 - £999
28mm F2.8 PCS Shift.....	E++ £849
28-70mm F3.5-4.5 R 3cam.....	E+ £299
35-70mm F3.5 R Japan.....	E- £249
60mm F2.8 R Macro + Tube.....	E- £349

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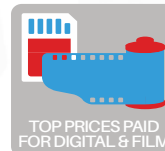
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PRE-OWNED SELECTION

C: Chelmsford L: London AN: As New M: Mint E++: Excellent ++ E+: Excellent + E: Excellent G: Good A: Average 8B: In Box

#	8"x6" (3.75"x5.75") DELUXE CARD FRAME INSERTS (CREAM) PACK OF 25	E++ L £220
A	ASAHI BUTTERFLY SL-700 (GREEN)	ML £26
	ASAHI PENTAX BELLOWS & EX TUBE SET (M42 FIT)	E+ 8B £66
	ASAHI PENTAX RIGHT ANGLE FINDER	E+ L £43
	AURORA HONEYCOMB FOR SPILL KILL	EC £15
	AURORA LBD912 90X120CM SILVER	
	RECTANGULAR FLAT FRONT SOFTBOX	EL £50
	AURORA LBO120 120CM SILVER OCTO SOFTBOX	EL £75
	AURORA LBO150 150CM SILVER OCTO SOFTBOX	EL £75
	AURORA MULTIBLITZ PRO SPEEDRING	EC £25
	AURORA MULTIBLITZ PROFILUX 600W LIGHTING KIT	EC £215
	AURORA SPILL KILL REFLECTOR	EC £15
	AURORA UMBRELLA HOLDER	EC £15
	BENBO MEDIUM BALL HEAD	EL £32
B	BILLINGHAM HADLEY CANVAS	GL £84
	BOOK - DAVID BURSC++H'S GUIDE TO DIGITAL PHOTOGRAPHY FOR SLT-A77	EC £10
	BRONICA 105-250MM HOOD E	M&B £15
	BRONICA 120 BACK GS	EL £34
	BRONICA 120 E FILM BACK	M&B £45
	BRONICA 135-N BACK E	E&B £32
	BRONICA 150MM F3.5 MC	E++ L £77
	BRONICA 250MM F5.6 PG	E+ L £187
	BRONICA 2X TELECONVERTER G	E++ L £77
	BRONICA 40MM F4 MC E	E+ C £122
	BRONICA 40MM F4 PE	E++ L £147
	BRONICA 40-50MM LENS HOOD E	MC £12
	BRONICA 45-90MM F4.5/5.6 ZENANON-PE	
	BRONICA 80MM F2.8 SQA	GC £65
	BRONICA AEIII PRISM FINDER	M&B £199
	BRONICA ETR POLAROID BACK	E++ L £23
	BRONICA ETR PRISM FINDER	E+ L £44
C	BRONICA ETRS & 75MM STANDARD KIT	
	BRONICA ETRS & 150MM F3.5	E++ L £293
	BRONICA ETRS & 75MM F2.8	E+ 8B £347
	BRONICA ETRS & 75MM F2.8	E+ 8B £327
	BRONICA FOCUS SCREEN EI	M&B £15
	BRONICA GS AE PRISM	E+ L £85
	BRONICA GS1 & 100MM F3.5	E+ L £446
	BRONICA POLAROID LAND BACK	M&B £42
	BRONICA SPEED GRIP E	EC £25
	BUTCHERS & SONS CARBINE NO.2	EC £27
	CAMERA ARMOUR (D3200)	E+ C £10
	CANON 100-300MM F4.5-5.6 USM	GL £117
	CANON 100-400MM F4.5-5.6 L IS USM	
	CANON 100-400MM F4.5-5.6 L IS II USM	E++ 8B £795
	CANON 100MM F2.8 SSC FD	M&B £1,456
	CANON 100MM F2.8 USM MACRO	E+ 8B £266
	CANON 10-22MM F3.5-4.5 EFS USM	E++ L £279
	CANON 10-22MM F3.5-4.5 EFS USM	EC £315
	CANON 10-22MM F3.5-4.5 EFS USM	E++ L £285
	CANON 135MM F2 L USM	E+ C £547
	CANON 135MM F3.5 FD	GL £40
	CANON 14MM F2.8 L II USM	EL £1,025
	CANON 15-85MM F3.5-5.6 EF-S IS USM	EL £412
	CANON 16-35MM F2.8 L USM	E++ 8B £704
	CANON 16-35MM F2.8 L II USM	GL £818
	CANON 17-55MM F2.8 EF-S IS USM	E+ 8B £400
	CANON 17-55MM F2.8 EF-S IS USM	EC £450
	CANON 180MM F3.5L MACRO USM	EL £750
	CANON 18-200MM F3.5-5.6 EFS	E+ L £280
	CANON 18-200MM F3.5-5.6 EFS	E+ C £284
	CANON 18-55MM F3.5-5.6 EFS	EC £56
	CANON 18-55MM F3.5-5.6 EFS	E++ C £35
	CANON 18-55MM F3.5-5.6 IS	EC £65
	CANON 200MM F2.8 L USM II	ML £428
	CANON 20-35MM F3.5-4.5 USM	EL £164
	CANON 24-105MM F4L USM	EC £404
	CANON 24-70MM F2.8 L USM	E++ L £675
	CANON 28-105MM F3.5-4.5 USM	E+ L £123
	CANON 28-105MM F3.5-4.5 USM	E+ L £125
	CANON 28-135MM F3.5-5.6 IS USM	E+ C £207
	CANON 28-135MM F3.5-5.6 IS USM	E+ L £204
	CANON 28-135MM F3.5-5.6 IS USM	GL £202
	CANON 28-135MM F3.5-5.6 L IS USM	E+ C £205
	CANON 28-300MM F3.5-5.6 L IS USM	E+ 8B £1,275
	CANON 28-300MM F3.5-5.6 L IS USM	E+ 8B £1,208
	CANON 28MM F1.8 USM	E+ C £312
	CANON 28MM F1.8 USM	E++ C £306
	CANON 28MM F2.8 FD	E+ L £37
	CANON 28MM F2.8 FD	E+ L £34
	CANON 28MM F2.8 FD	EL £40
	CANON 35-135MM USM	E++ 8B £114
	CANON 35-350MM F3.5-5.6	GC £502
	CANON 300MM F4 FD (COMM SALE)	EL £180
	CANON 300MM F4 L IS USM	E++ C £795
	CANON 300MM F4 L IS USM	EL £755
	CANON 40MM F2.8 STM	E+ 8B £110
	CANON 40MM F2.8 STM	M&B £110
	CANON 40MM F2.8 STM	E++ L £110
	CANON 40MM F2.8 STM	ML £110
	CANON 50MM F1.2 L USM	EC £717
	CANON 50MM F1.4 USM	E++ L £135
	CANON 50MM F1.4 USM	E+ C £195
	CANON 50MM F1.4 USM	E+ 8B £217
	CANON 50MM F1.8 EF	E++ 8B £103
	CANON 50MM F1.8 EF II	EC £57
	CANON 50MM F1.8 EF II	E+ C £69
	CANON 50MM F1.8 FD	EL £52
	CANON 50MM F1.8 FD	GC £35
E	CANON 50MM F1.8 FD	E+ L £45
	CANON 55-200MM F4.5-5.6 USM II	E+ C £75
	CANON 55-200MM F4.5-5.6 USM II	E+ C £69
F	CANON 55-200MM F4.5-5.6 USM	EL £117
	CANON 55-200MM F4.5-5.6 USM	GL £86
	CANON 55-250MM F4.5-5.6 IS	EC £60
	CANON 55-250MM F4.5-5.6 IS	E+ C £106
	CANON 55-250MM F4.5-5.6 EFS	E+ L £105
	CANON 55-250MM F4.5-5.6 EFS	E++ L £173

	CANON 580EX II SPEEDLITE	E+ 8B £180
	CANON 580EX SPEEDLITE	EC £185
	CANON 60MM F2.8 MACRO USM EF-S	E+ C £265
	CANON 60MM F2.8 MACRO USM EF-S	E+ 8B £257
	CANON 70-200MM F4 L USM	EC £348
	CANON 70-200MM F4 L USM	EL £366
	CANON 70-210MM F4 FD	EC £25
	CANON 70-300MM F4.5-6.3 IS USM	E+ C £310
	CANON 75-300MM F4.5-6.3 IS USM	GL £104
	CANON 75-300MM F4.5-6.3 IS USM	E++ L £112
	CANON A1 & 50MM F1.8 FD	AL £62
	CANON ANGLE FINDER C	E++ L £127
	CANON ANGLE FINDER C	E++ 8B £127
	CANON BG-E11 GRIP	M&B £179
	CANON BG-E2N BATTERY GRIP	EC £80
	CANON BG-E2N BATTERY GRIP	EC £61
	CANON BG-E3 BATTERY GRIP	GL £20
	CANON CP-PS700 AC ADAPTER	E+ L £25
	CANON CP-E3 BATTERY PACK	EC £81
	CANON CUSTOM GADGET BAG 100EG	
	CANON EF12 II EXTENSION TUBE	AN & B £20
	CANON EOS 10 & SIGMA 28-70MM	M&B £42
	CANON EOS 10 BODY (35MM)	GL £40
	CANON EOS 1100D BODY	E+ 8B £52
	CANON EOS 1100D BODY	EL £158
	CANON EOS 500D & 18-55MM	E+ L £202
	CANON EOS 500D 18-55MM & BATTERY GRIP	EL £203
	CANON EOS 550D BODY	E+ L £237
	CANON EOS 550D BODY	EL £215
	CANON EOS 550D & 18-55MM	EC £276
	CANON EOS 5D BODY & BG-E4 GRIP	EL £403
	CANON EOS 5D MARK III BODY	GL £1,455
	CANON EOS 5D MARK III BODY	GL £1,457
	CANON EOS 60D BODY	ML £324
	CANON EOS 7D BODY	E++ 8B £495
	CANON EOS 7D BODY	E+ 8B £427
	CANON EOS 7D BODY	E+ 8B £432
	CANON EOS 7D MARK II	M&B £1,037
	CANON EOS MOUNT ADAPTER EF-EOS M	E+ C £65
	CANON EOS MOUNT ADAPTER EF-EOS M	E+ L £15
	CANON EOS-1DX BODY (COMM SALE)	E++ L £3,500
	CANON EXTENDER EF 1.4X II	E+ C £202
	CANON EXTENDER EF 1.4X III	M&B £248
	CANON LENS HOOD EF-60	EC £6
	CANON LENS HOOD EW-60C	EC £10
	CANON M30 MEDIA STORAGE (30GB)	
	CANON MT-24EX MACRO TWIN LITE	E++ C £137
	CANON POWERSHOT G1X	M&B £527
	CANON RC1 REMOTE CONTROL	EC £256
	CANON RC6 REMOTE CONTROLLER	EL £10
	CANON REMOTE SWITCH RS-60E3	EC £12
	CANON REMOTE SWITCH RS-60E3	EL £9
	CANON REMOTE SWITCH RS-80N3	EC £25
	CANON REMOTE SWITCH RS-80N3	EC £20
	CANON RS60-E3 REMOTE SHUTTER	EC £10
	CANON RS-60T3 WIRED REMOTE	EC £125
	CANON SPEEDLIGHT 200E	E++ 8B £15
	CANON SPEEDLITE 155A	EC £31
	CANON SPEEDLITE 270EX II	E++ C £68
	CANON SPEEDLITE 300E	EC £15
	CANON SPEEDLITE 430EX II	E++ 8B £130
	CANON SPEEDLITE 430EX II	E++ 8B £128
	CANON SPEEDLITE 430EX II	M&B £152
	CANON SPEEDLITE 550EX	EC £102
	CANON SPEEDLITE 533G	GL £56
	CANON SPEEDLITE TRANSMITTER ST-E2	
	CANON SURESHOT A1	E++ L £405
	CANON TS-80N3 TIMER REMOTE	EL £89
	CANON TS-E 45MM F2.8	E+ L £75
	CARL ZEISS 50MM F1.4 ZF PLANAR T* (NIKON)	E+ C £595
	CENTON ALI CASE	M&B £387
	CENTON 70-210MM F4.5-6	E+ L £22
	CLOCKWORK SELF TIMER	EC £15
	COBRA D400 FLASH	EL £17
	COMM SALE PENTAX 135MM F3.5 SMC-M	EL £12
	CONTAX 28MM F2.8 C. ZEISS T* BIOGON (G1/2)	MC £87
	CONTAX 45MM F2.8 C. ZEISS TESSAR T* AE	E+ C £299
	CONTAX 50MM F1.7 T* PLANAR (AE)	E++ L £165
	CONTAX 85MM F1.4 T* PLANAR	E+ L £155
	CONTAX 90MM F2.8 C. ZEISS T* SONNAR (G1/2)	E++ L £655
	CONTAX ARIA BODY	E+ C £199
	CONTAX CG1 LENS HOOD	G&B £225
	CONTAX CG2 LENS HOOD	E++ 8B £110
	CONTAX CG3 LENS HOOD	E++ 8B £110
	CONTAX G2 BODY	E++ 8B £110
	CONTAX TLA140 FLASH	E+ C £51
D	COSINA 70-210MM MC (PENTAX K)	EL £17
E	DOMKE F831	GL £17
	ELICAR AUTO BELLOWS SET & SLIDE COPY ADAPTER (NIKON A)	EC £82
	ELINCHROM D-LITE RX TO GO KIT	EL £65
F	ENSIGN E29 (COMM SALE)	E++ 8B £455
	EXPODISC 67MM	EC £20
	FLASH SLAVE UNIT	EL £25
	FUJICIA 350ZOOM	E+ C £13
	FUJIFILM 18-55MM F2.8-4	EL £15
	FUJIFILM 18MM F2	E+ L £295
	FUJIFILM 18MM F2	E+ L £259
	FUJIFILM 18MM F2 RXF	M&B £277
	FUJIFILM 18MM F2 RXF	E+ L £254
	FUJIFILM 50-230MM F4.5-6.7	EL £204
	FUJIFILM FINEPIX HS10	EL £62
	FUJIFILM HANDGRIP X-E1/2	E++ L £45
	FUJIFILM LC-XPRO1	E+ L £45
	FUJIFILM MHG-XT1 LARGE	M&B £36
	FUJIFILM X10	ML £72
	FUJIFILM X10	AL £105
	FUJIFILM X10 KIT	E++ 8B £186
	FUJIFILM X10 KIT	E+ C £217

	FUJIFILM X100 LEATHER CASE	AN & B £60
	FUJIFILM XE1/2 HANDGRIP	E+ C £45
	FUJIFILM XE2 BODY SILVER	GL £324
	FUJIFILM X-M1 BODY	E+ 8B £168
	FUJIFILM X-PRO1 BODY	GL £282
	FUJIFILM X-PRO1 BODY	M&B £307
	FUJIFILM X-T1 HANDGRIP (COMM SALE)	
G	GAF SLIDE PROJECTOR	E+ C £75
H	GLIDETRACK HYBRID HD SLIDER	EL £56
	GOPRO HERO 4 SILVER	E++ L £120
	HAHNEL BATTERY GRIP (EOS 40D/50D)	ML £204
	HAHNEL HC50D BATTERY GRIP (EOS 40/50D)	EC £10
	HAHNEL HRC 280 REMOTE SHUTTER RELEASE (CANON)	E++ L £32
	HANIMEX 75-200MM F4.5 MC (M42 SCREW)	EL £16
	HASSELBLAD 120MM F4C. ZEISS T* MACRO-PLANARCFI	E++ C £995
	HASSELBLAD 120MM F5.6 S-PLANAR	EC £195
	HASSELBLAD 150MM F4 C. ZEISS T* SONNAR	E++ L £750
	HASSELBLAD 150MM F4 T*	EL £203
	HASSELBLAD 250MM F5.6 T* C. ZEISS SONNAR	E++ L £224
	CFI	E+ L £325
	HASSELBLAD 32 TUBE	EC £25
	HASSELBLAD 32E EXTENSION TUBE	EC £52
	HASSELBLAD 50MM F4 C T*	AL £133
	HASSELBLAD 50MM F4 C. ZEISS T* DISTAGON	E++ L £995
	CFI FLE	E++ L £995
	HASSELBLAD 50MM F4 DISTAGON C T*	EL £256
	HASSELBLAD 903SWC KIT (COMM SALE)	E++ L £2,000
	HASSELBLAD 90MM F4 XPAN	ML £295
	HASSELBLAD BAY 50 MULTIPRISM	EC £15
	HASSELBLAD EXTENSION TUBE 21	E+ L £32
	HASSELBLAD EXTENSION TUBES 10	EC £15
	HASSELBLAD PISTOL GRIP	E+ L £50
	HASSELBLAD PRO HOOD	E+ L £42
	HASSELBLAD SERIES 60 LINER POLARISER	EL £50
	FILTER (COMM SALE)	E+ L £50
	HASSELBLAD SERIES 60 RG-6654 IR FILTER (COMM SALE)	E+ 8B £25
	HASSELBLAD SWC FOCUS SCREEN ADAPTER (COMM SALE)	E+ L £150
	HITECH 10STOP ND FILTER	EL £75
	HOYA 82MM PROND 1000 FILTER (10 STOP)	E++ 8B £76
	HOYA UV FILTER 58MM	EC £12
J	JJC TM INTERVALOMETER	EC £22
J	JESSOPS EX TUBE SET MAF	E+ L £33
K	JOBO PRINT SQUEEGEE	EL £4
	KAISER 3085 2X 1000W LIGHTS	E++ 8B £25
	KAISER LOUPE 4X	EC £10
	KENKO EXTENSION TUBE SET (CANON EF FIT)	EC £125
	KENKO EXTENSION TUBE SET (NIKON DX FIT)	EC £60
	KENKO TELEPLUS MC7 2X CONVERTER/ MACRO ADAPTER (NIKON AI FIT)	EL £25
	KENKO TELEPLUS 1.4X PRO300 DGX TELECONVERTER (CANON EF FIT)	M&B £144
	KENKO TELEPLUS 2X CONVERTER (CANON FD FIT)	EC £5
	KIRON 70-150MM F4 (OLYMPUS OM FIT)	EL £33
	KODAK CAROUSEL MAGAZINE	EC £10
	KODAK CAROUSEL S & 70-120MM ZOOM LENS	EL £85
	SLIDE PROJECTOR	EL £85
	KODAK CAROUSEL SLIDE TRAY	E+ 8B £10
	KODAK EKTAPRO 3000 SLIDE PROJECTOR BODY (NO LENS)	E+ 8B £75
	KODAK EKTAPRO 5020 & 75-120MM SLIDE PROJECTOR	E+ L £165
	KODAK S-AV2000 SLIDE TRAY	EL £10
	KOMURA 2X TELECONVERTER (PENTAX K)	EL £11
	KONICA AIBORG	EC £30
	LASTOLITE 50CM REFLECTOR	EL £17
L	LEE FILTER ADAPTOR RING - 58MM	M&B £12
	LEICA 135MM F2.8 ELMARIT R	E+ L £215
	LEICA 35MM F1.4 SUMMILUX M	EL £995
	LEICA 50MM F2 SUMMICRON M	EL £422
	LEICA 50MM F2 SUMMICRON R	EL £295
	LEICA 50MM F2.8 ELMAR M	E++ L £555
	LEICA C3 CREATIVE SET	E++ 8B £125
	LEICA CF FLASH	E++ L £62
	LEICA EXTENDER-R2X TELECONVERTER	EL £55
	LEICA LENS HOOD 35MM F2 M	EL £42
	LEICA M HANDGRIP	EL £68
	LEICA M7 0.72 BODY BLACK	E+ 8B £1,195
	LEICA R4S MOD.2 BODY	EL £185
	LEICA SF20 FLASH	E++ L £77
	LEITZ 2x60 LKM SLIDE MAGAZINE	EL £5
	LEITZ LEICINA STANDARD 8 CINE (COMM SALE)	EL £100
	LEITZ PRADOVIT CA2500 & 90MM F2.5	E++ L £195
	COLORPLAN SLIDE PROJECTOR	E++ L £195
	LEITZ VARIO ELMARON-P 60-110MM F3.5	ML £125
	PROJECTOR LENS	E+ 8B £35
	LENSBABY 06X16X LENS KIT	E+ 8B £30
	LEXAR EXPRESS READER	EC £10
	LEXAR WORKFLOW HR1	EL £41
M	LIGHTCRAFT WORKSHOP FADER ND II 77MM	E++ L £47
	LONGRIDGE MOUNT CUTTER	M&B £126
	LOWEPRO 22L	E+ C £65
	LOWEPRO NOVA 160AW	EC £19
	LOWEPRO NOVA 180AW	AC £36
	LOWEPRO NOVA 190	EC £45
	LOWEPRO REZO 190AW	EC £32
	LOWEPRO S&F SPECIALIST 85AW	EL £48
	LOWEPRO SLINGS-HOT 200AW	E+ C £46
	LOWEPRO STEALTH D550AW	ML £77
	MAMIYA 120 BACK N	E+ L £32
	MAMIYA 135MM F4 (FOR C330)	EL £40

Do you have any unwanted photographic equipment?

NOW BUYING! TOP PRICES PAID

N	NIKON 50MM F1.4 NON-AI.....	E+ C £98
	NIKON 50MM F1.4 NIKKOR S.....	E C £80
	NIKON 50MM F1.8 AF.....	E C £74
	NIKON 50MM F1.8 D.....	EL £90
	NIKON 50MM F1.8 D.....	E++ L £83
	NIKON 50MM F1.8G NIKKOR AF-S.....	E++ C £115
	NIKON 50MM F1.8G NIKKOR AF-S.....	E++ L £112
	NIKON 52MM POLARISING FILTER 8 HN-12.....	EL £50
	NIKON 55MM F3.5 MICRO-NIKKOR AI.....	E+ L £127
	NIKON 55MM F3.5 MICRO-NIKKOR AI.....	EL £127
N	NIKON 60MM F2.8 D MICRO-NIKKOR.....	E+ C £215
	NIKON 70-200MM F2.8G ED VR.....	EL £853
	NIKON 70-300MM F4.5-5.6G.....	E++ & B C £275
	NIKON 70-300MM F4.5-5.6G IF-ED AF-S VR.....	GL £256
	NIKON 70-300MM F4.5-6 D ED.....	EC £120
	NIKON 7-15x35 ACTION BINOCULARS.....	M & B C £99
	NIKON 80-400MM F4.5-5.6G ED AF-S NIKKOR VR.....	M & B L £1327
	NIKON 85MM F1.4 AF-D.....	EC £679
	NIKON COOLPIX 8800VR.....	EL £46
	NIKON COOLPIX P7100.....	E++ & B L £142
N	NIKON D300 & BATTERY GRIP.....	E+ L £286
	NIKON D300 BODY.....	GL £256
	NIKON D300 BODY.....	E++ & B L £284
	NIKON D3200 & 18-55MM DX VR.....	E+ C £253
	NIKON D3200/18-55MM DX VR.....	ML £241
	NIKON D3300 BODY.....	E+ L £206
	NIKON D5200 BODY.....	EC £204
	NIKON D5000 & BATTERY GRIP.....	E+ L £176
	NIKON D7100 BODY.....	M & B L £545
	NIKON D7100 BODY.....	EL £525
N	NIKON D80 BODY.....	E++ C £90
	NIKON D800 BODY.....	E+ & B L £1,086
	NIKON D90 BODY.....	EL £182
	NIKON EM50MM F1.8.....	EC £137
	NIKON F2.5 BODY CHROME.....	E+ C £675
	NIKON F3 & MD4 MOTOR DRIVE.....	EC £225
	NIKON F4E BODY.....	E+ L £184
	NIKON F6 BODY.....	E++ C £875
	NIKON F65 BODY.....	E+ L £42
	NIKON FE BODY.....	E+ C £156
N	NIKON FE CHROME/50MM F1.8.....	E++ C £192
	NIKON F90 BODY.....	EL £67
	NIKON FIELD SCOPE III 20-45x60 (ANGLED).....	E & B L £350
	NIKON MB-10 BATTERY GRIP (D90X).....	EC £18
	NIKON MB-D10 BATTERY GRIP.....	EC £111
	NIKON MB-D10 BATTERY GRIP.....	EC £107
	NIKON MB-D11 BATTERY PACK.....	EC £84
	NIKON MB-D11 BATTERY PACK.....	EC £67
	NIKON MB-D200 GRIP.....	EC £51
	NIKON MB-D80 BATTERY GRIP.....	E+ C £42
N	NIKON MB-D80 BATTERY GRIP.....	EC £62
	NIKON MC-20 REMOTE CONTROL.....	EL £36
	NIKON MD-3/MB-2 PACK.....	M & B C £116
	NIKON ML3 REMOTE SET.....	EL £152
	NIKON ML3 REMOTE SET.....	EC £138
	NIKON PK-3 27MM EX. TUBE.....	E+ C £26
	NIKON PK3 EXTENSION TUBE AI.....	E+ C £33
	NIKON PK3 EXTENSION TUBE AI.....	MC £22
	NIKON SB-28 SPEEDLIGHT.....	EL £32
	NIKON SB29 MACROLIGHT.....	E+ & B L £108
N	NIKON SB30 SPEEDLIGHT.....	E+ C £47
	NIKON TC-20 EII TELECONVERTER.....	E++ C £167
	NIKON TC-200 TELECONVERTER AI.....	EC £54
	NIKON TC-201 TELECONVERTER.....	EL £53
	NIKON TC-201 TELECONVERTER.....	EL £65
	NIKON TW ZOOM.....	E+ L £18
	NIKON TW ZOOM 35MM.....	EL £17
	NIKON WU-1B.....	E+ C £40
	NIKKORMAT EL & 50MM F1.4.....	E+ C £179
	NIKKORMAT EL & 50MM F2 CHROM.....	EC £188
N	NISSIN DI466 SPEEDLITE (NIKON).....	ML £52
	NISSIN DI622 II FLASHGUN (CANON).....	M & B C £109
	NISSIN DI622.....	EC £47
	NISSIN DI622 SPEEDLITE (CANON EOS).....	EL £52
	NOVOFLEX NEXLEMMOUNT ADAPTER.....	E++ & B L £102
	OLYMPUS 12-40MM F2.8 PRO.....	ML £537
	OLYMPUS 12-50MM F3.5-6.3 M. ZUIKO.....	E++ L £154
	OLYMPUS 12-50MM F3.5-6.3 M. ZUIKO.....	EL £150
	OLYMPUS 12MM F2 M. ZUIKO.....	ML £396
	OLYMPUS 135MM F3.5 ZUIKO.....	EC £32
O	OLYMPUS 14-42MM F3.5-5.6 M. ZUIKO.....	EC £147
	OLYMPUS 17MM F2.8 M. ZUIKO.....	ML £154
	OLYMPUS 28MM F3.5 ZUIKO (OLYMPUS OM).....	E+ L £36
	OLYMPUS 35MM F3.5 MACRO 4/3.....	E+ L £107
	OLYMPUS 40-150MM F4-5.6 M. ZUIKO.....	GC £63
	OLYMPUS 40-150MM F4-5.6 M. ZUIKO.....	ML £118
	OLYMPUS 45MM F1.8 M. ZUIKO.....	M & B L £132
	OLYMPUS 50MM F1.8 ZUIKO (OM).....	E+ L £35
	OLYMPUS 55MM F1.2 ZUIKO INC. LENS HOOD.....	ML £315
	OLYMPUS 70-300MM F4-5.6 ED (4/3 FT).....	E+ L £188
O	OLYMPUS ECG1 GRIP.....	E++ L £33
	OLYMPUS FL36 FLASHGUN.....	E+ & B L £60
	OLYMPUS HLD-7 BATTERY GRIP.....	EL £104
	OLYMPUS MJU-II LIMITED EDITION 35MM.....	EL £104
	COMPACT CAMERA.....	M & B L £150
	OLYMPUS OM EXTENSION TUBE 14.....	E+ C £13
	OLYMPUS OM WINDER 2.....	EL £17
	OLYMPUS OM-D EM1 BODY.....	M & B L £576
	OLYMPUS OM-D E-M1 & 12-40MM F2.8 PRO.....	M & B L £1,025
	OLYMPUS OM-D EM10/14-42MM.....	E++ & B L £387
O	OLYMPUS OM-D E-M5 BODY.....	G & B L £277
	OLYMPUS PEN E-P1 BODY.....	ML £82
	OLYMPUS PEN E-P1 BODY.....	M & B L £83
	OLYMPUS PEN E-PL1/14-42MM.....	ML £102
	OLYMPUS PEN E-PL3 & 14-42MM II R.....	E+ L £125
	OLYMPUS PEN F 100MM F3.5 E. ZUIKO.....	E+ C £99
	OLYMPUS PEN F 45 DEGREE RIGHT ANGLE VIEWFINDER.....	EC £35
	OLYMPUS POWER BOUNCE GRIP 2 SET.....	E++ & B C £42
	OLYMPUS T20 FLASHGUN.....	EC £11
	OLYMPUS VF-1 OPTICAL VF.....	E++ L £43
O	OPTOLYTH 15X63 ROYAL BGA.....	EC £525
	OSAWA 35-105MM F3.5-4.5 MC (CANON FD).....	E+ L £21
	PANAGOREX TUBE SET (3) (OLYMPUS OM FIT).....	EL £22
	PANASONIC 100-300MM F4-5.6G VARIO.....	E++ L £295
	PANASONIC 14-45MM F3.5-5.6 G VARIO.....	E+ L £125
	PANASONIC 14MM F2.5 G II.....	E++ C £276
	PANASONIC 20MM F1.7G LUMIX.....	E & B C £156
	PANASONIC 45-200MM F4-5.6G VARIO.....	E+ L £175
	PANASONIC 8MM F3.5 LUMIX G FISHEYE.....	M & B C £392
	PANASONIC BGGH-3 GRIP (COMM SALE).....	E & B L £99
P	PANASONIC DMW-CGK28 LEATHER CASE.....	M & B C £25
	PANASONIC DMW-LC55 CLOSE UP LENS.....	M & B C £25
	PANASONIC DMW-LC55 CLOSE UP LENS.....	AN & B C £37
	PANASONIC DMW-PGS19 CASE.....	AN & B C £37
	PANASONIC G1 & 14-42MM G LUMIX VARIO.....	E++ L £152
	PANASONIC GF1 BODY.....	E & B C £62
	PANASONIC GF1 & 14-42MM.....	G & B L £120
	PANASONIC GF2 BODY.....	E++ L £82
	PANASONIC GF3 & 14-42MM.....	E+ L £151
	PANASONIC LUMIX FZ1000.....	E++ & B C £465
P	PANASONIC LUMIX G2 & 14-42MM.....	E & B C £117
	PANASONIC LUMIX G6 BODY.....	E+ & B C £205
	PANASONIC LUMIX GF1 BODY.....	E++ C £84
	PANASONIC LUMIX GH2 BODY.....	E+ L £192
	PANASONIC LX7.....	E++ & B C £218
	PENTAX 135MM F3.5 (67 FIT).....	EC £200
	PENTAX 18-55MM DAAL.....	E++ L £52
	PENTAX 18-55MM F3.5-5.6 AF D-AL.....	E+ L £65
	PENTAX 18-55MM F3.5-5.6 DA-AL VR.....	E+ L £64
	PENTAX 24MM F2.8 A110.....	EL £15
P	PENTAX 28-80MM F3.5-5.6 F.....	E+ L £53
	PENTAX 35-80MM F4-5.6 SMC-A.....	E++ L £33
	PENTAX 40-80MM F2.8-4 SMC-M.....	E+ C £61
	PENTAX 50-200MM D-AL.....	E+ L £74
	PENTAX 50-200MM F4-5.6 D-AL ED AF.....	E+ L £82
	PENTAX 50MM F1.4 TAKUMAR.....	E+ L £86
	PENTAX 50MM F1.7 SMC-M.....	E+ L £52
	PENTAX 50MM F2.8 A110.....	EL £25
	PENTAX 50MM F4 MACRO SMC-M.....	E+ L £112
	PENTAX 55-300MM F4-5.8 SMC-DA.....	E++ L £195
P	PENTAX 55MM F1.4 DA* SDM.....	M & B L £395
	PENTAX 70-210MM F4 SMC-A.....	EC £42
	PENTAX 70MM F2.4 DA LIMITED.....	E & B L £228
	PENTAX 70MM F2.8 A110.....	EL £35
	PENTAX 80-200MM F4.5 SMC-M.....	EC £37
	PENTAX 80-200MM F4.5 SMC-M (COMM SALE).....	EL £45
	PENTAX AF130P FLASH.....	EL £12
	PENTAX AUTO 110 & 18MM F2.8 & AF130P FLASH.....	E & B L £54
	PENTAX AUTO 110 SUPER KIT.....	EL £36
	PENTAX CASE (K2/KM/K1000) (COMM SALE).....	E & B C £125
P	PENTAX ES II BODY.....	EL £15
	PENTAX EXTENSION TUBE SET (3) (M42 SCREW).....	EL £35
	PENTAX FOCUSING SCREEN.....	E+ L £26
	PENTAX IQ ZOOM 80E.....	MC £17
	PENTAX K1000 BODY.....	E+ L £17
	PENTAX KM & 55MM F1.8 (COMM SALE).....	EL £108
	PENTAX LIFE SIZE CONVERTER 67.....	E+ L £158
	PENTAX ME SUPER BODY (COMM SALE).....	E+ C £30
	PENTAX MEZ7 BODY.....	EL £95
	PENTAX M27 BODY.....	E+ C £22
P	PENTAX SMC TAKUMAR 50MM F1.4 (M42 SCREW/ FIT).....	E+ L £87
	PENTAX SUPER-TAKUMAR 35MM F2 ASAHI OPT. CO. (M42 SCREW/ FIT).....	E++ L £87
	PENTAX TAKUMAR 80-200MM F4.5.....	E+ L £250
	PENTAX TAKUMAR 80-200MM F4.5.....	E+ L £33
	PENTAX TAKUMAR 80-200MM F4.5 SMC-M (COMM SALE).....	EL £40
	PHOTAX 135MM F2.8 MC (M42 SCREW).....	EL £22
	PHOTTIX BP-D200 BATTERY GRIP FOR D200 & S5 PRO.....	EL £22
	PLUSBLITZ SYNCRO EYE SLAVE UNIT.....	EC £25
	POCKET WIZARD FLEX TT5.....	M & B L £15
	POCKET WIZARD FLEX TT5 (CANON EOS).....	E++ C £104
P	POLAROID 636 CLOSE UP.....	E++ L £87
	POLAROID LAND CAMERA J33.....	E+ L £34
	POLAROID SX70.....	EC £200
	POLAROID SX70.....	EL £149
	PRAKTIKA 135MM F2.8 (PRAKTICA B200 BAYONET).....	EL £18
	PRAKTICA 80-200MM F4.5-5.6 PENTACON (BCA FIT).....	EL £10
	RICOH DIACORD TLR.....	E+ L £60
	ROLLEI 28MM F2.8 MC.....	EL £37
	ROLLEI 35B.....	E+ L £72
	ROLLEI 35 BLACK (SINGAPORE).....	E+ C £125
P	ROLLEI 50MM F1.8 PLANAR-HFT.....	E+ L £125
	ROLLEI BAY 1 - GREEN FILTER.....	EC £10
	ROLLEI F&H PANORAMIC HEAD.....	M & B C £110
	ROLLEICORD IV (MODEL K3D).....	EL £176
	RUSSIAN 500MM F8 MIRROR LENS (M42 SCREW/ FIT).....	EL £63
	SAITEX 80-200MM F4.5-5.6 MC.....	EL £10
	SAMSUNG NX11 & 18-55MM.....	ML £157
	SAMYANG 10MM T3.1 ED AS CS (CANON EOS FIT).....	M & B L £298
	SAMYANG 8MM F2.8 UMC FISHEYE (FUJIFILM X).....	M & B L £176
	SEKONIC L-188 AUTO LEADER LIGHTMETER.....	E+ C £22
P	SENNHEISER MKE400 MICROPHONE.....	MC £125
	SEYMOUR SOLAR FILTER SF475.....	M & B L £30
	SHEPHERD FLASHMETER (COMM SALE).....	E++ L £50
	SHOOT TRIPOD RING D (B) FOR 100MM F2.8 L IS.....	EL £62
	SIGMA 100-300MM F4.5-6.7 US (NIKON FX/DX).....	EL £15
	SIGMA 10-20MM F3.5 DC HSM (CANON EOS).....	EL £62
	SIGMA 10-20MM F4-5.6 DC HSM (CANON EFS).....	E+ C £302
	SIGMA 10-20MM F4-5.6 DC HSM (CANON EOS).....	EC £205
	SIGMA 10-20MM F4-5.6 DC HSM (CANON EOS).....	E+ C £205
	SIGMA 105MM F2.8 DG EX MACRO (CANON EF/ EFS).....	EC £246
S	SIGMA 120-300MM F2.8 APO (CANON EF/ EFS).....	EC £1,015
	SIGMA 120-400MM F4.5-5.6 APO DG OS HSM (NIKON FX/DX).....	E+ L £366
	SIGMA 12-24MM F4.5-5.6 DG (CANON EF/ EFS).....	E+ & B C £274
	SIGMA 12-24MM F4.5-5.6 DG (CANON EF/ EFS).....	EC £307
	SIGMA 150MM F2.8 APO DG HSM MACRO (CANON EOS).....	E+ C £505
	SIGMA 150MM F2.8 EX DG OS MACRO (CANON EF/ EFS).....	M & B C £505
	SIGMA 15MM F2.8 EX DG DIAGONAL FISHEYE (CANON EF/ EFS).....	E+ L £357
	SIGMA 18-200MM F3.5-6.3 DC OS HSM (CANON EFS).....	EL £157
	SIGMA 20MM F1.8 EX DG (NIKON AFD).....	E+ L £312
	SIGMA 24-70MM F2.8 EX DG HSM MACRO (CANON EF/ EFS).....	E & B C £399
S	SIGMA 28-105MM F4-5.6 UC II (SONY/ MINOLTA).....	EL £62
	SIGMA 28-70MM F2.8 EX APSH. (CANON EOS).....	E+ L £182
	SIGMA 28-70MM F3.5-4.5 (PKA).....	E+ L £23
	SIGMA 28-80MM F3.5-5.6 ASPH. (PENTAX AF).....	GL £12
	SIGMA 28-80MM F3.5-5.6 MACRO (SONY/ MINOLTA).....	E+ L £42
	SIGMA 28-80MM F3.5-5.6 MACRO (SONY/ MINOLTA).....	E+ L £25
	SIGMA 28-80MM F3.5-5.6 MACRO ASPH. (SONY/ MINOLTA).....	EL £56
	SIGMA 2X TELECONVERTER EX APO DFG (NIKON FX).....	EC £154
	SIGMA 30MM F1.4 DC EX HSM (CANON EFS).....	E+ C £186
	SIGMA 30MM F1.4 DC HSM (NIKON AF).....	EC £199
S	SIGMA 30MM F1.4 DC ART (NIKON AFS).....	M & B L £296
	SIGMA 30MM F2.8 DN ART MFT.....	M & B L £87
	SIGMA 35MM F1.4 DG ART (NIKON FX).....	E & B L £587
	SIGMA 400MM F5.6 PKA.....	E+ L £96
	SIGMA 500MM F4.5 D APO EX HSM (NIKON AFS) (COMM SALE).....	GL £1,000
	SIGMA 500MM F4.5 EX APO DG HSM (CANON EF) (COMM SALE).....	EC £3,000
	SIGMA 50-500MM F4.5/6.3 DG APO OS HSM (SONY/ MINOLTA).....	M & B C £735
	SIGMA 50MM F2.8 AF MACRO (NIKON FX/DX).....	E+ L £123
	SIGMA 70-200MM F2.8 DG HSM EX (CANON EF).....	EL £350
	SIGMA 70-200MM F4-5.6 DL MACRO (NIKON AFD).....	EL £59
S	SIGMA 70-210MM F4-5.6 UC II (OLYMPUS OM).....	E+ L £22
	SIGMA 70-210MM F4-5.6 (MINOLTA).....	EC £30
	SIGMA 70-210MM F4-5.6 (OLYMPUS OM).....	EC £22
	SIGMA 70-210MM F4-5.6 UC (NIKON FX).....	EL £62
	SIGMA 70-300MM F4-5.6 APO DG MACRO (CANON EF/ EFS).....	EC £67
	SIGMA 70-300MM F4-5.6 APO DG MACRO (CANON EF/ EFS).....	E+ L £88
	SIGMA 70-300MM F4-5.6 APO DG MACRO (NIKON FX/DX).....	GL £85
	SIGMA 70-300MM F4-5.6 DG (NIKON FX/DX).....	EL £117
	SIGMA 8MM F3.5 EX DG FISHEYE (NIKON AFD).....	M & B C £487
	SIGMA DP0 QUATTRO.....	M & B L £592
S	SIGMA EF-430ST FLASH (PENTAX AF).....	E+ L £24
	SIGMA EF-530DG ST FLASH (SONY/ MINOLTA).....	E & B C £41
	SIGMA EF-610 DG ST FLASH (NIKON).....	EC £90
	SIGMA EM-140DG MACRO FLASH (CANON EOS).....	EC £225
	SIGMA USB DOCK (NIKON).....	M & B L £25
	SILVESTRI SLIDE LOUPE.....	EC £30
	SLIK AF1100E GRIP HEAD.....	EL £27
	SOLIGOR 2X TELECONVERTER (OLYMPUS OM).....	EL £6
	SOLIGOR 80-20MM F4.5 (OLYMPUS OM).....	EL £21
	SONY 1/2 LEATHER CASE RX100.....	E+ L £15
S	SONY 100MM F2.8 MACRO (A-MOUNT).....	E++ & B L £397
	SONY 16-80MM F3.5-4.5 DT ZA CARL ZEISS T* VARIO SONNAR.....	M & B C £305
	SONY 18-200MM F3.5-5.6 LE OSS.....	E++ C £408
	SONY 18-250MM F3.5-6.3 DT.....	M & B L £252
	SONY 18-55MM F3.5-5.6 E OSS.....	E++ C £116
	SONY 24-70MM F4 VARIO TESSAR T* OSS FE.....	E++ & B L £625
	SONY 24-70MM F4 VARIO TESSAR T* OSS FE.....	M & B L £618
	SONY 28-70MM F3.5-5.6 FE.....	ML £295
	SONY 2X TELECONVERTER.....	M & B L £222
	SONY 50MM F2.8 MACRO (SONY A MOUNT).....	E+ L £295
S	SONY 50MM F2.8 MACRO (SONY A-MOUNT).....	EC £307

SAS

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Photographica Auctions
19th November 2015
21st January 2016
18th February 2016

For further information, or to get a valuation, please contact Jonathan Brown or Hugo Marsh on:
+44(0)1635 580595 - camera@specialauctionservices.com - 81 Greenham Business Park, Newbury, RG19 6HW

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Canon Professional Dealer

NEW 50 MegaPixel EOS 5Ds and 5Ds R 5DIII body £250 px bonus

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EOS 5D Mk III	£2,249	EOS 700D + 18-135 STM	£668	70-200mm f2.8 L	£945	85mm f1.2L II	£1,499
EOS 5D III + 24-70 f2.8 II	£3,573	8-15mm f4 L Fisheye	£915	70-200mm f2.8 L IS II	£1,499	100mm Macro f2.8	£373
EOS 5Ds AVAILABLE	£2,999	10-18mm f4.5-5.6 IS	£181	70-300mm f4-5.6 IS	£369	100mm Macro f2.8L IS	£635
NEW EOS 5Ds R	£3,199	11-24mm f4 L	£2,799	70-300mm f4-5.6L IS	£894	300mm f4L IS	£959
		16-35mm f4 L IS	£720	100-400mm f4.5-5.6 L	£1,199	300mm f2.8L IS II	£4,654
EOS 7D Mk II	£1,299	16-35mm f2.8 L	£1,080	100-400mm f4.5-5.6L NEW	£1,899	400mm f4 DO IS II	£6,999
EOS 6D	£1,139	17-40mm f4 L	£449	200-400mm f4L IS 1.4x	£8,598	400mm f2.8 L IS II	£7,649
		17-55mm f2.8 IS	£532	24mm f2.8 IS	£449	500mm f4 L IS II	£6,898
		24-70mm f4 L IS	£699	24mm f1.4 L II	£1,199	600mm f4 L IS II	£8,895
		24-70mm f2.8 L II	£1,400	35mm f2 IS	£399	800mm f5.6 L IS	£9,899
		24-105mm f4 IS	£638	35mm f1.4L	£985	2x III WITH LONG PRIMES FREE	
EOS 70D	£729	18-200mm IS	£399	50mm f1.4	£238	1.4x or 2x Extender	£314
EOS 70D + 18-135 STM	£939	70-200mm f4L	£439	50mm f1.2L	£995	600EX-RT Speedlite	£449

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D4S - D810 - D750 - D610 - D7200 - D5500 - LENSES - FLASHGUNS - ACCESSORIES

D4S Body	£4,445	D5500 + 18-55mm	£599	70-300mm f4.5-5.6 VR	£429	200mm f2 G ED VR II	£3,966
2 YEAR UK WARRANTY		D5500 + 18-140mm	£869	80-400mm f4.5-5.6 AFD VR	£1,898	300mm f2.8 G VR II	£3,799
Df + 50mm f1.8	£2,099	D3300 + 18-55mm VR II	£349	NEW 200-500 f5.6E VR	£1,179	400mm f2.8E FL ED VR	£9,499
D810 Body	£2,349	10-24mm f3.5-4.5 DX	£619	NEW AFS 24mm f1.8G	£629	500mm f4E FL ED VR	£8,149
D810 + 24-120mm f4	£2,999	14-24mm f2.8	£1,315	24mm f1.4 G	£1,445	600mm f4E FL ED VR	£9,649
D810 + 24-70mm f2.8	£3,579	16-35mm f4 VR	£795	28mm f1.8 G	£495	800mm f5.6 FL VR+TC1.25	£12,995
D810 + 14-24mm f2.8	£3,679	16-85mm f3.5-5.6 VR DX	£429	35mm f1.8 G	£399	PC-E 24mm f3.5	£1,479
NEW D750 Body	£1,499	18-35mm f3.5-4.5	£489	35mm f1.4 G	£1,299	PC-E 45mm f2.8	£1,399
D750 + 24-120mm f4	£1,877	18-140mm f3.5-5.6 VR	£419	50mm f1.8 G	£145	2x TC-20 E III Converter	£365
D610	£1,184	18-200mm f3.5-5.6 VR II DX	£575	50mm f1.4 G	£275	1.4x TC-14 E III Converter	£429
D610 + 24-120mm f4	£1,934	18-300mm f3.5-5.6 VR DX	£669	58mm f1.4 G	£1,299	SB910 Speedlight	£339
D7200 Body	£829	24-70mm f2.8E ED VR	£1,849	85mm f1.8 G	£349	SB700 Speedlight	£229
D7200 + 18-105mm VR	£1,015	24-120mm f4 VR	£729	85mm f1.4 G	£1,177	SB-R1C1 Commander	£559
D7100 Body	£699	28-300mm f3.5-5.6 VR	£649	NEW 300mm f4 E PF ED VR	£1,639	SU-800 Comander Unit	£269
D7100 + 18-105mm VR	£899	70-200mm f2.8 VR II	£1,578	105mm f2.8 Micro VR	£619	WT-5	£449
		70-200mm f4 VR	£899	85mm f3.5 Micro VR DX	£369	UK STOCK UK STOCK	

Hasselblad

H5D-40 Body Set	£7,295
H5D-40 + 80mm f2.8 Lens	£8,795
H5D-50	£13,995
H5D-50 Multi-Shot	£22,566
H5D-50c	£17,598
H5D-50c Wi-fi	£18,354
H5D-50c Multi-Shot	£26,779
H5D-60	£25,698
H5D-200 Multi-Shot	£32,995
H5D-200c Multi-Shot	£27,858
CFV-50c Digital Back	£9,395

In store demo available. See Website for full list of Hasselblad lenses and accessories

Leica

S (type 007) Body	£12,700
S-E Body	£9,995
M-P (type 240) Silver/Black	£4,749
M (type 240) Silver/Black	£4,150
Special Prices End 30.10.15	
Monochrom (type 246) Black	£5,950
Monochrom body Black	£4,495
T body + 23mm Lens	£2,700
T Body + 18-56mm Lens	£2,600
X 2	£1,349
X Vario Silver/Black	£1,499
X (type 113) Silver/Black	£1,550
X-E (type 102)	£1,250
D-Lux (type 109)	£779
V-Lux (type 114)	£849
C Camera Red	£495

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Leica SPORT OPTICS

8x20 Monovid	£329
8x20 Trinovid BCA	£334
10x25 Trinovid BCA	£357
8x20 Ultravid BR	£510
10x25 Ultravid BR	£535
8x20 Ultravid BL (Leather)	£561
10x25 Ultravid BL (Leather)	£578
8x32 Ultravid HD	£1,449
10x32 Ultravid HD	£1,479
8x42 Trinovid	£994
10x42 Trinovid	£1,037
8x42 Ultravid HD	£1,399
Monovid	£329
7x42 Ultravid HD-Plus	£1,439
8x42 Ultravid HD-Plus	£1,485
10x42 Ultravid HD-Plus	£1,529
10x50 Ultravid HD- Plus	£1,750
12x50 Ultravid HD- Plus	£1,850

FUJIFILM

X-T1 + 18-135mm	£1,299
X-T1 + 18-55mm	£1,159
X-T1 Body	£849
X-T1 Graphite Body	£999
X100T Silver/Black	£843
X-Pro1 + 18mm + 27mm	£649
X30 Silver/Black	£329
XF 16-55mm f2.8 R LM WR	£799
XF 10-24mm f4 OIS	£714
XF 18-135mm f3.5-5.6 OIS	£579
XF 50-140mm f2.8 OIS	£1,099
XF 55-200mm f3.5-4.8 OIS	£494
XF 14mm f2.8	£649
XF 16mm f1.4 R WR	£729
XF 23mm f1.4	£649
XF 60mm f2.4 R	£424
XF 56mm f1.2	£729
XF 90mm f2 R LM WR	£699

See website for full listing Cash back available

SWAROVSKI OPTIK

8X25 Pocket CL Green/Black	£504
10X25 Pocket CL Green/Black	£540
NEW 8x32 ELWB	£1,476
NEW 10x32 ELWB	£1,494
8x42 SLC WB	£1,179
10x42 SLC WB	£1,245
8x56 SLC WB	£1,475
10x56 SLC WB	£1,520
15x56 SLC WB	£1,565
NEW 8.5x42 ELWB	£1,800
NEW 10x42 ELWB	£1,818
NEW 10x50 ELWB	£1,935
NEW 12x50 ELWB	£1,953
8x42 EL Range WB	£2,195
10x42 EL Range WB	£2,268

GoPro

NEW Session Camera	£289
Hero4 Black	£329
Hero4 Silver	£261
Hero3+ Silver (LAST FEW)	£239

See Website for full list of GoPro Mounts and accessories

SIGMA

Nikon/Canon Fit	
8-16mm f4.5-6.3 DC	£549
10-20mm f4.5-6.3 DC	£349
10-20mm f3.5 DC	£399
12-24mm 4.5-5.6 DG MKII	£595
17-70mm f2.8-4 DC C	£329
18-35mm f1.8 DC Art	£649
18-250mm f3.5-6.3 DC	£299
18-300mm f3.5-6.3 DC C	£399
24-35mm f2 DG Art	£949
24-105mm f4 DG Art	£689
50-500mm f4.5-6.3 DG	£799
70-200mm f2.8 DG	£799
150-500mm f5.6-6.3 DG	£649
150-600mm f5.6-6.3 DG S	£1,449
35mm f1.4 DG Art	£636
50mm f1.4 DG Art	£669
24mm f1.4 DG Art	£699
105mm f2.8 Macro DG	£399
180mm f2.8 Macro DG	£1,279

Manfrotto

190XPRO3	£159	494RC2	£46
190XPRO4	£169	496RC2	£57
190CXPRO3	£299	498RC2	£79
190CXPRO4	£299	460MG	£299
055XPRO3	£179	804RC2	£57
055CXPRO3	£359	MHXPRO-3W	£109
055CXPRO4	£374	410 Geared	£153
Befree Alu	£149	MVH502AH	£105
Befree Carbon	£279	MVH500AH	£122

Free monopod with carbon tripods

3 Legged Thing

Eddie	£429	PUNKS	
Brian Blue/Black	£359	Vyv	£149
Jack	£249	Rick	£199

INDURO

AT113/AT114	£99	CT113/CT114	£219
AT213/AT214	£118	CT213/CT214	£257
AT313	£149	CT313/CT314	£357
AT413	£175	CT414	£429
Short Columns aluminium/carbon from			
Grand Series Carbon Fibre Tripods:			
CT203	£406	CT404	£518
CT304	£449	CT505	£824
Grand Turismo Travel Tripod Kits:			
AGT114 (Alu)	£263	CGT114 (Carbon)	£395
AGT214 (Alu)	£304	CGT214 (Carbon)	£458

Heads

BHD0 £98/BHD1	£115/BHD2	£129/BHD3	£153
BHL1	£175/BHL2	£224/BHL3	£262/GHB2

BOWENS

1000Pro 2 Head	£1566	500R 3 Head Kit	£1437
750Pro 2 Head	£1253	500R 2 Head Kit	£809
500Pro 2 Head	£1139	500C 2 head Kit	£857

See full range of Bowens softboxes, stands and other accessories on our website

Profoto

B1 TTL Air Head	£1,554	B1 2 Head kit	£3,420
Air Remote TTL	£312	B2 To Go kit	£1,695
B1 Location Kit	£3,060	B2 Location kit	£2,298

Full list of Accessories available on our website: HR and Rfi Softboxes, umbrellas, reflectors, grids and kits



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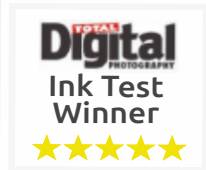
Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."
- Computer Upgrade Magazine



Canon		EPSON	
PGi29 Pixma Pro 1 Originals: Set of 12 £229.99 Colours 36ml each £19.99		No.16 Fountain Pen Inks Originals: No.16 Set of 4 £22.99 No.16 Black 5.4ml £7.99 No.16 Colours 3.1ml each £5.99 No.16XL Set of 4 £42.99 No.16XL Black 12.9ml £14.99 No.16XL Colours 6.5ml each £11.99 Compatibles: No.16 Set of 4 £14.99 No.16 Black 12ml £3.99 No.16 Colours 12ml each £3.99	
PGi72 Pixma Pro 10 Originals: Set of 10 £94.99 Colours 14ml each £9.99		No.18 Daisy Inks Originals: No.18 Set of 4 £22.99 No.18 Black 5.2ml £7.99 No.18 Colours 3.3ml each £5.99 No.18XL Set of 4 £42.99 No.18XL Black 11.5ml £14.99 No.18XL Colours 6.6ml each £11.99 Compatibles: No.18 Set of 4 £14.99 No.18 Black 12ml £3.99 No.18 Colours 12ml each £3.99	
CLi42 Pixma Pro 100 Originals: Set of 8 £74.99 Colours 13ml each £9.99 Compatibles: Set of 8 £27.99 Colours 14ml each £3.99		No.24 Elephant Inks Originals: No.24 Set of 6 £41.99 No.24 Colours 4.6ml each £7.99 No.24XL Set of 6 £64.99 No.24XL Colours 8.7ml each £11.99 Compatibles: No.24 Set of 6 £22.99 No.24 Black 7ml £3.99 No.24 Colours 7ml each £3.99	
CLi8 Pixma Pro 9000 Originals: Set of 8 £74.99 Colours 14ml each £9.99 Compatibles: Set of 8 £27.99 Colours 14ml each £3.99		No.26 Polar Bear Inks Originals: No.26 Set of 4 £29.99 No.26 Black 6.2ml £8.99 No.26 Colours 4.5ml each £7.99 No.26XL Set of 4 £49.99 No.26XL Black 12.1ml £14.99 No.26XL Colours 9.7ml each £13.99 Compatibles: No.26 Set of 4 £14.99 No.26 Black 10ml £3.99 No.26 Colours 7ml each £3.99	
PGi9 Pixma Pro 9500 Originals: Set of 10 £84.99 Colours 14ml each £8.99 Compatibles: Set of 10 £44.99 Colours 14ml each £4.99		T0481-T0486 Seahorse Inks Originals: Set of 6 £69.99 Colours 13ml each £16.99 Compatibles: Set of 6 £19.99 Colours 13ml each £3.99	
More Canon Inks... Originals: PGi520/CLi521 Set of 5 £42.99 PGi520 Black 19ml £9.99 CLi521 Colours 9ml £8.99 PGi525/CLi526 Set of 5 £42.99 PGi525 Black 19ml £9.99 CLi526 Colours 9ml £8.99 PGi550/CLi551 Set of 5 £37.99 PGi550 Black 15ml £9.99 CLi551 Colours 7ml £7.99 PGi550/CLi551XL Set of 5 £54.99 PGi550XL Black 22ml £11.99 CLi551XL Colours 11ml £10.99 PG540 Black 8ml £10.99 PG540XL Black 21ml £15.99 CL541 Colour 8ml £13.99 CL541XL Colour 15ml £15.99 PG545XL Black 15ml £13.99 CL546XL Colour 13ml £15.99 Compatibles: PGi5 Black 27ml £4.99 CLi8 Colours 13ml £3.99 PGi5/CLi8 Set of 5 £19.99 PGi520 Black 19ml £4.99 CLi521 Colours 9ml £3.99 PGi520/CLi521 Set of 5 £19.99 PGi525 Black 19ml £4.99 CLi526 Colours 9ml £3.99 PGi525/CLi526 Set of 5 £19.99 PGi550XL Black 25ml £4.99 CLi551XL Colours 12ml £3.99 PGi550/CLi551XL Set of 5 £19.99 BCi6 Colours 15ml £2.99 PG40 Black 28ml £12.99 CL41 Colour 24ml £16.99 PG50 Black 28ml £12.99 CL51 Colour 24ml £14.99 PG510 Black 11ml £13.99 CL511 Colour 11ml £15.99 PG512 Black 18ml £13.99 CL513 Colour 15ml £15.99 PG540XL Black 21ml £13.99 CL541XL Colour 15ml £14.99 PG545XL Black 15ml £11.99 PG546XL Black 21ml £12.99		T0541-T0549 Frog Inks Originals: Set of 8 £105.99 Colours 13ml each £14.99 Compatibles: Set of 8 £27.99 Colours 13ml each £3.99	
		T0591-T0599 Lily Inks Originals: Set of 8 £89.99 Colours 13ml each £11.99 Compatibles: Set of 8 £27.99 Colours 13ml each £3.99	
<i>Many more in stock!</i>		<i>More Epson inks >>></i>	

Many more in stock!

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Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



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Available in Burgundy or Blue.



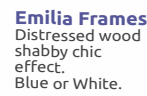
Travel Albums
Over a dozen designs in stock.



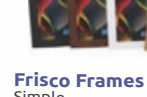
Grafton Albums
Available in Burgundy or Blue.



Baby Albums
Multiple different designs available.



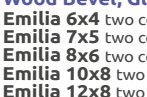
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Distressed wood shabby chic effect. Blue or White.



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Handcrafted solid wood with 30mm wide profile, in four colours.



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Emilia 7x5 two colours **£5.99**
Emilia 8x6 two colours **£6.99**
Emilia 10x8 two colours **£7.99**
Emilia 12x8 two colours **£8.99**
Rio 6x4 four colours **£5.99**
Rio 7x5 four colours **£6.99**
Rio 8x6 four colours **£7.99**
Rio 10x8 four colours **£8.99**
Rio 12x8 four colours **£9.99**

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EPSON	hp
T0711-T0714 Cheetah Inks Originals: Set of 4 £32.99 Black 7.4ml £8.99 Colours 5.5ml each £8.99 Compatibles: Set of 4 £14.99 Black 7.4ml £4.99 Colours 5.5ml each £3.99	Originals: No.38 Colours 27ml each £26.99 No.62XL Black 12ml £21.99 No.62XL Colour 11.5ml £23.99 No.300 Black 4ml £10.99 No.300 Colour 4ml £12.99 No.301 Black 3ml £9.99 No.301 Colour 3ml £11.99 No.301XL Black 8ml £18.99 No.301XL Colour 6ml £18.99 No.350 Black 4.5ml £11.99 No.351 Colour 3.5ml £14.99 No.363 Black 6ml £13.99 No.363 C/M/Y/PC/PM each £9.99 No.363 SET OF 6 £39.99 No.364 Black 6ml £7.99 No.364 PB/C/M/Y 3ml each £6.99 No.364 SET OF 4 £21.99 No.364XL Black 14ml £13.99 No.364XL PB/C/M/Y 6ml each £12.99 No.364XL SET OF 4 £49.99 No.920XL SET OF 4 £46.99 No.932XL SET OF 4 £43.99 No.950XL SET OF 4 £69.99
T0791-T0796 Owl Inks Originals: Set of 6 £72.99 Colours 11.1ml each £12.99 Compatibles: Set of 6 £19.99 Colours 11.1ml each £3.99	Compatibles: No.15 Black 46ml £4.99 No.21 Black 10ml £7.99 No.22 Colour 21ml £11.99 No.45 Black 45ml £4.99 No.56 Black 24ml £9.99 No.57 Colour 24ml £12.99 No.78 Colour 36ml £9.99 No.110 Colour 12ml £10.99 No.300XL Black 18ml £14.99 No.300XL Colour 18ml £16.99 No.301XL Black 15ml £14.99 No.301XL Colour 18ml £16.99 No.337 Black 21ml £10.99 No.338 Black 21ml £10.99 No.339 Black 34ml £12.99 No.343 Colour 21ml £12.99 No.344 Colour 21ml £14.99 No.348 Photo 21ml £12.99 No.350XL Black 30ml £14.99 No.351XL Colour 20ml £16.99 No.363 Black 20ml £6.99 No.363 Colours 6ml each £4.99 No.363 SET OF 6 £24.99 No.364 Black 10ml £4.99 No.364 Colours 5ml each £3.99 No.364 SET OF 4 £15.99 No.364XL Black 18ml £8.99 No.364XL Colours 11ml each £7.99 No.364XL SET OF 4 £31.99 No.920XL SET OF 4 £19.99 No.932XL SET OF 4 £29.99 No.940XL SET OF 4 £29.99 No.950XL SET OF 4 £29.99
T0801-T0806 Hummingbird Inks Originals: Set of 6 £49.99 Colours 7.4ml each £8.99 Compatibles: Set of 6 £19.99 Colours 7.4ml each £3.99	Originals: Set of 8 £66.99 Colours 11.4ml each £9.99 Compatibles: Set of 8 £27.99 Colours 11.4ml each £3.99
T0871-T0879 Flamingo Inks Originals: Set of 8 £66.99 Colours 11.4ml each £9.99 Compatibles: Set of 8 £27.99 Colours 11.4ml each £3.99	Originals: Set of 8 £66.99 Colours 11.4ml each £9.99 Compatibles: Set of 8 £27.99 Colours 11.4ml each £3.99
T0961-T0969 Husky Inks Originals: Set of 8 £69.99 Colours 11.4ml each £8.99 Compatibles: Set of 8 £27.99 Colours 11.4ml each £3.99	Originals: Set of 8 £69.99 Colours 11.4ml each £8.99 Compatibles: Set of 8 £27.99 Colours 11.4ml each £3.99
T1571-T1579 Turtle Inks Originals: Set of 8 £149.99 Colours 25.9ml each £18.99	Originals: Set of 8 £149.99 Colours 25.9ml each £18.99
T7601-T7609 Killer Whale Originals: Set of 9 £169.99 Colours 25.9ml each £18.99	Originals: Set of 9 £169.99 Colours 25.9ml each £18.99

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We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

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Canon	EPSON
PP-201 Plus Glossy II 275gsm: 6x4 50 sheets £9.99 7x5 20 sheets £11.99 A4 20 sheets £11.99 A3 20 sheets £27.99 A3+ 20 sheets £36.99 PT-101 Pro Platinum 300gsm: 6x4 20 sheets £7.99 A4 20 sheets £16.99 A3 20 sheets £37.99 A3+ 10 sheets £24.99 SG-201 Semi-Gloss 260gsm: 6x4 50 sheets £9.99 A4 20 sheets £11.99 A3 20 sheets £27.99 A3+ 20 sheets £42.99 LU-101 Pro Lustre 260gsm: A4 50 sheets £14.99 A3 50 sheets £32.99 A3+ 50 sheets £49.99	Premium Gloss 255gsm: 6x4 40 sheets £9.99 7x5 30 sheets £9.99 A4 15 sheets £15 FREE A3 20 sheets £29.99 A3+ 20 sheets £24.99 Ultra Gloss 300gsm: 6x4 50 sheets £9.99 7x5 50 sheets £12.99 A4 15 sheets £11.99 Premium Semi-Gloss 251gsm: 6x4 50 sheets £8.99 A4 20 sheets £14.99 A3 20 sheets £29.99 A3+ 20 sheets £24.99 Archival Matte 192gsm: A4 50 sheets £14.99 A3 50 sheets £33.99 A3+ 50 sheets £44.99 Heavyweight Matte 167gsm: A4 50 sheets £11.99 A3 50 sheets £34.99 A3+ 50 sheets £44.99

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64GB	£27.99
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32GB	£22.99
64GB	£35.99
128GB	£63.99

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16GB	£5.99

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32GB	£12.99
64GB	£24.99

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32GB	£17.99
64GB	£34.99

Sandisk Extreme Pro 633X (95MB/s)

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32GB	£23.99
64GB	£42.99
128GB	£82.99

1866X (280MB/s)

16GB	£49.99
32GB	£79.99
64GB	£129.99

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16GB	£27.99
32GB	£36.99
64GB	£56.99

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16GB	£33.99
32GB	£56.99
64GB	£99.99
128GB	£192.99

Sandisk Ultra 333X (50MB/s)

8GB	£11.99
16GB	£15.99
32GB	£24.99

Sandisk Extreme 800X (120MB/s)

16GB	£26.99
32GB	£32.99
64GB	£47.99
128GB	£94.99

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16GB	£33.99
32GB	£47.99
64GB	£82.99
128GB	£149.99

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Lexar Professional 1333X (200MB/s)

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Lexar Professional 633X (95MB/s)

32GB	£21.99
64GB	£43.99

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32GB	£16.99
64GB	£32.99

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32GB	£12.99
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Readers & Cases

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Lexar HR1 Workflow Hub

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Delkin USB2 Card Reader

£9.99

Delkin USB3 Card Reader

£19.99

Delkin SD Card (x8) Case

£6.99

Delkin CF Card (x4) Case

£6.99

Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

NB-2L/LH for Canon

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NB-5L for Canon

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NB-6L for Canon

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NB-7L for Canon

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NB-9L for Canon

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NB-10L for Canon

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BP-511 for Canon

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LP-E6 for Canon

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LP-E8 for Canon

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LP-E10 for Canon

£12.99

LP-E12 for Canon

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NP45 for Fuji

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NP50 for Fuji

£9.99

NP95 for Fuji

£9.99

NPW126 for Fuji

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NP400 for Fuji

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EN-EL5 for Nikon

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EN-EL14 for Nikon

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EN-EL15 for Nikon

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EN-EL19 for Nikon

£12.99

EN-EL20 for Nikon

£12.99

EN-EL21 for Nikon

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Li10B/12B for Olympus

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Li40B/42B for Olympus

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Li50B for Olympus

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BLM-1 for Olympus

£12.99

BLN-1 for Olympus

£24.99

BLS-1 for Olympus

£12.99

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Final Analysis

Roger Hicks considers...

'Kyrgyzstan, Fergana Valley', 2008, by Carolyn Drake



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It is hard to analyse just what makes this picture so attractive. It has echoes of Victorian Christmas cards, of Renaissance illustrated manuscripts (especially the *Très Riches Heures du Duc de Berry*), and of Persian and Chinese miniatures. Like them, it has an almost complete absence of chiaroscuro, the interplay of light and shadow: it relies much more on what the Japanese call *notan*. *Notan* is still a matter of light and dark, but it makes use of flat-lit tone, colour and form rather than using shadows imposed by directional lighting.

Again like them it is formal, even idealised. How long did Carolyn Drake have to stand in one place to get this picture? People always draw the eye: here, all three are perfectly placed. Imagine any of them anywhere else, or even facing in other directions. The boy and the dog,

absorbed in one another; the man looking directly at the photographer, establishing eye contact as if we were there; the woman on the right, with just the right amount of space to walk into to reach the other bank.

The composition radiates from the fork of the tree: not just the trunk and branches, but also the bridge and the edge of the path beside the river bank. The stream echoes the right-hand branch and the path on the right, but the way it is cut by the bridge makes the whole thing less 'chocolate-boxy', more real: a slice of life rendered as art in a way seldom seen in candid or street photography. The tree and stream hold everything together and give everything equal value, without blandness.

The textures are wonderful too. We may not have been to Kyrgyzstan, but we have all seen tree-bark, wood that is sun-bleached or fresh-cut, grass clinging to

a river bank, stones and dusty roads. The artist perfectly integrates the familiar, the unfamiliar and the archetypal.

Then there are the unique details: the pose of the dog, the woman's red shoes, the clothes of all three figures. The red stripes on the boy's trousers, like a soldier's in an old painting; the pattern on the man's sweater, half recalling a hussar's uniform; the huge flowers on the woman's dress, grandmotherly, resolutely 'un'-military.

Even in its shortcomings, this picture teaches us. The buildings in the background aren't very photogenic and there is rubbish on the river bank. Did you notice? If not, how much does it matter? We should always be critical, especially of our own pictures; but if the cavils are as minor as these perhaps we should be grateful for what we have. And proud. I would be.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Eric Ceccarini



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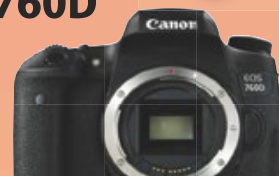
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